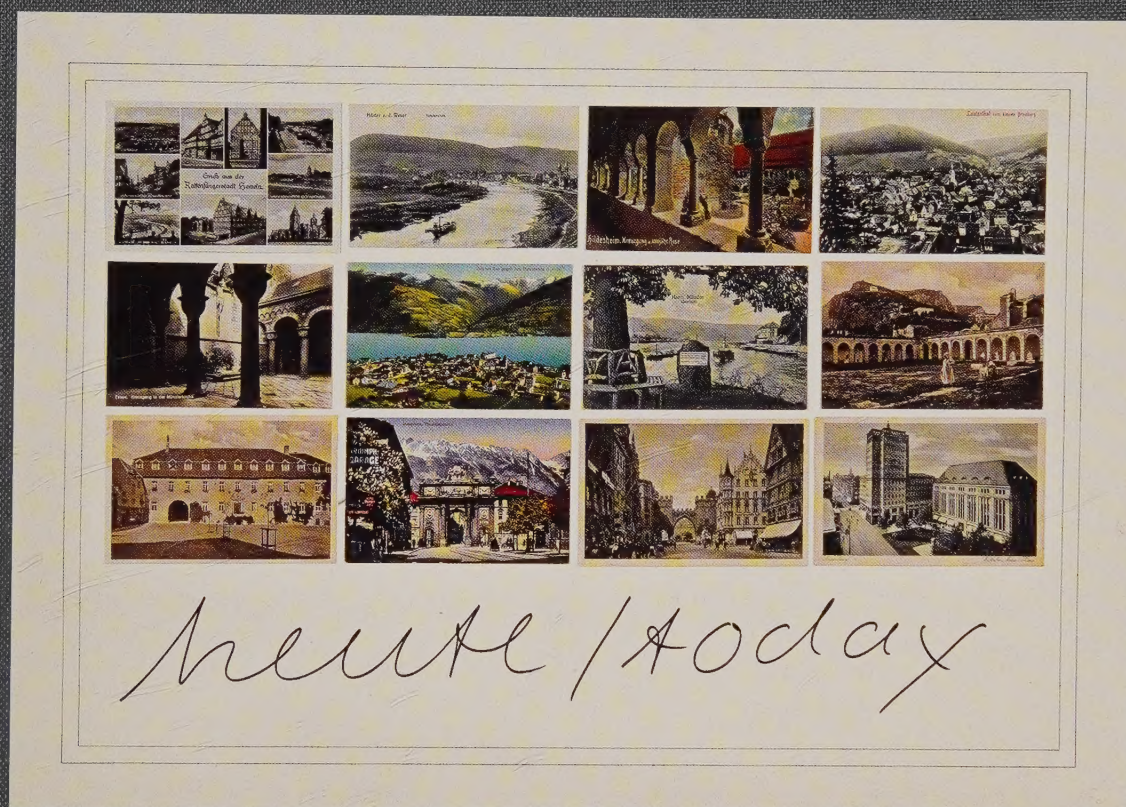


HANNE DARBOVEN



Enlightenment – Time Histories
A Retrospective



Double portrait of Hanne Darboven, Hamburg, ca. 1988



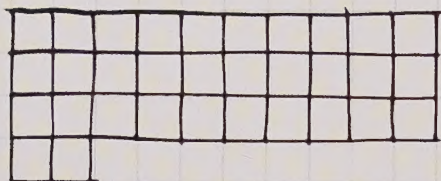
26K



27K



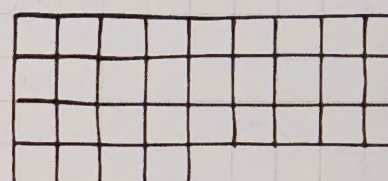
28K



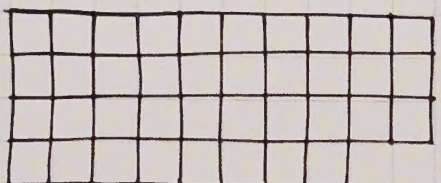
32K



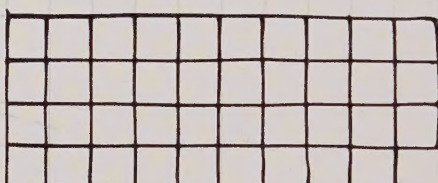
33K



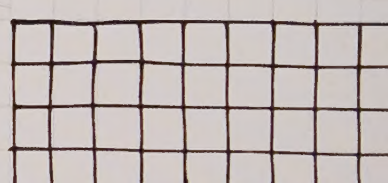
34K



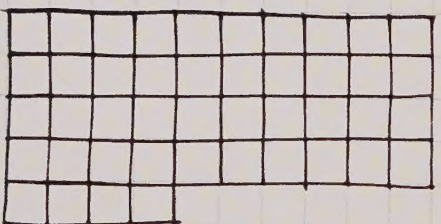
38K



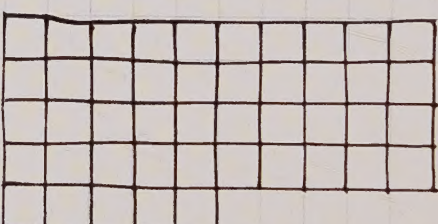
39K



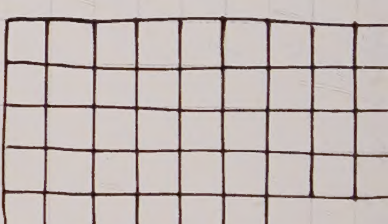
40K



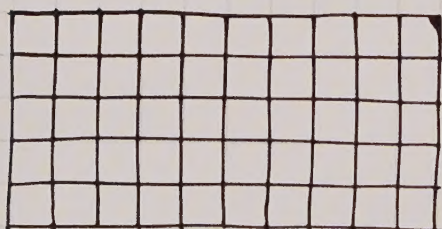
44K



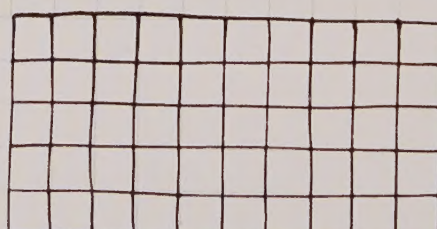
45K



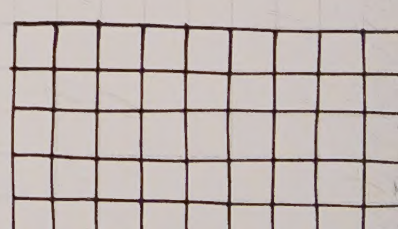
46K



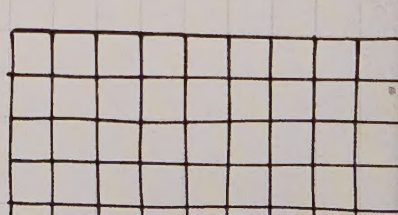
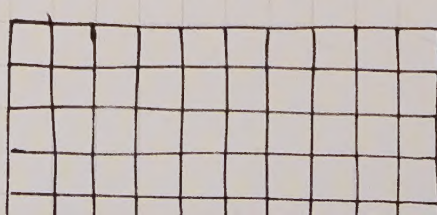
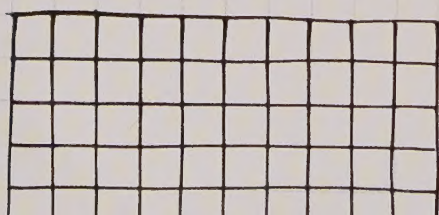
50K

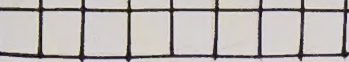


51K



52K

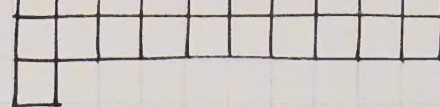




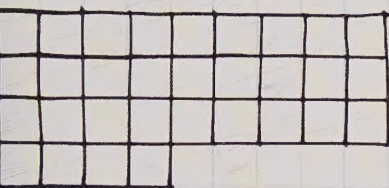
K



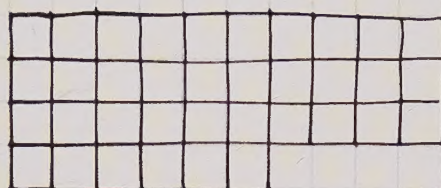
30K



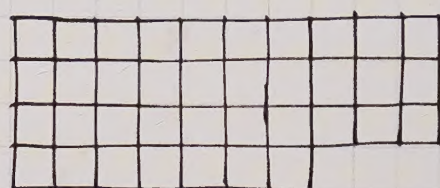
31K



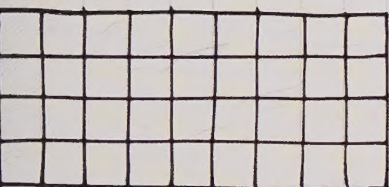
K



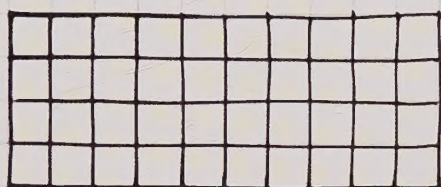
36K



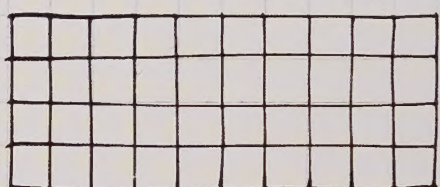
37K



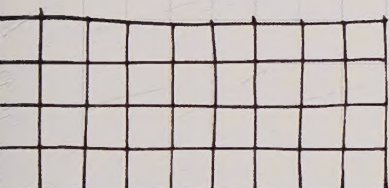
K



42K



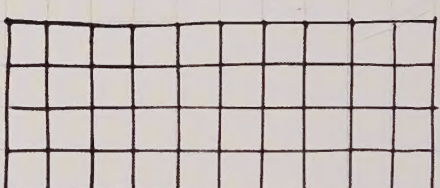
43K



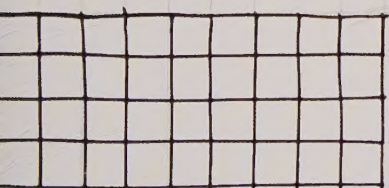
K



48K



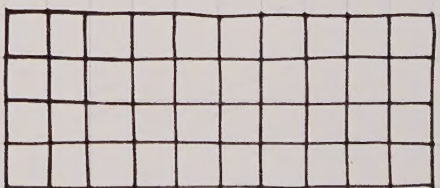
49K



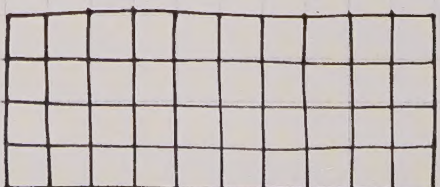
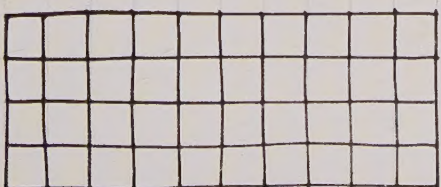
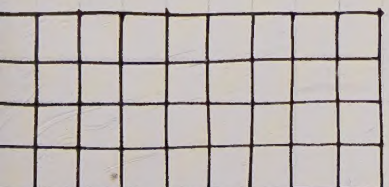
K

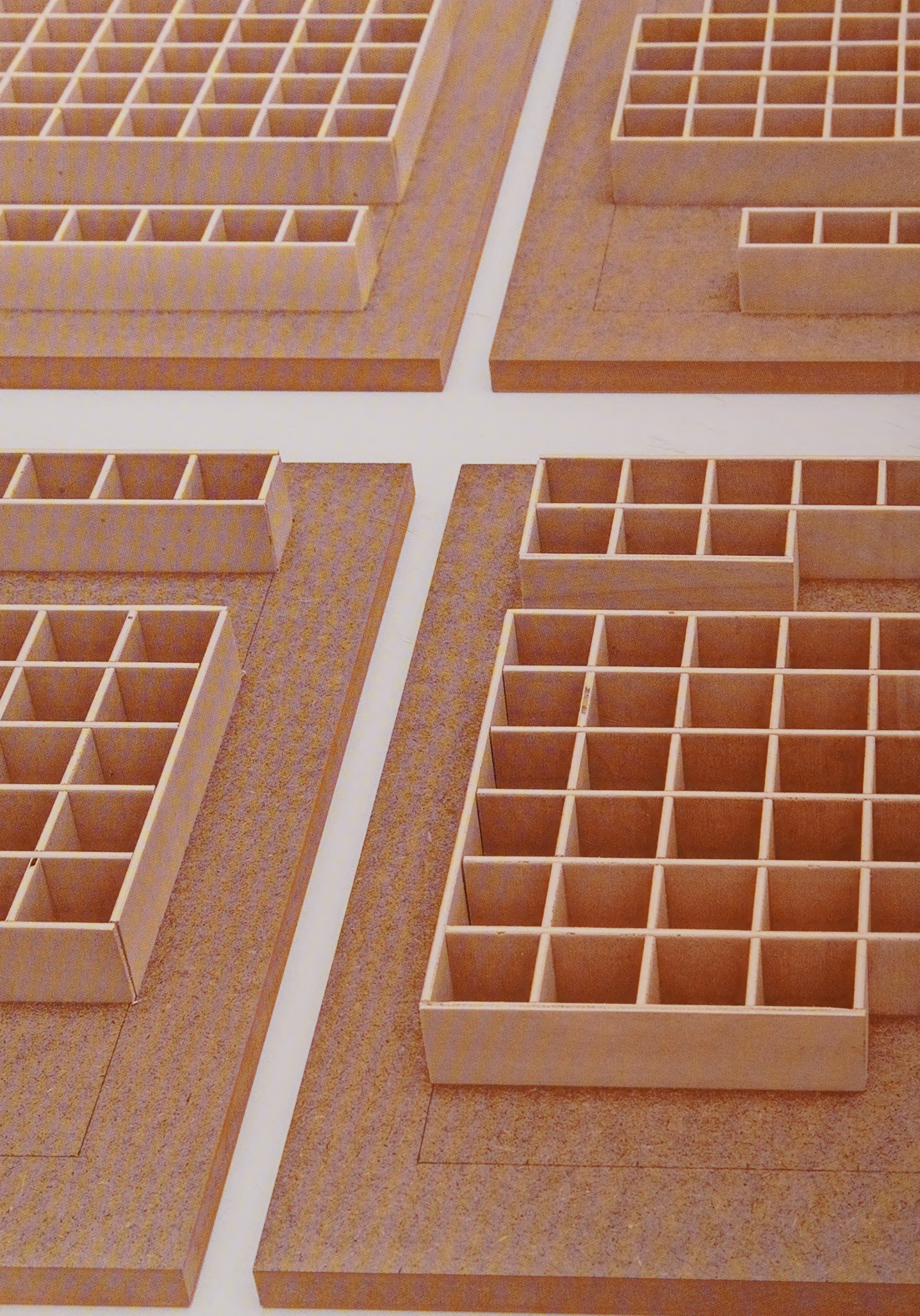


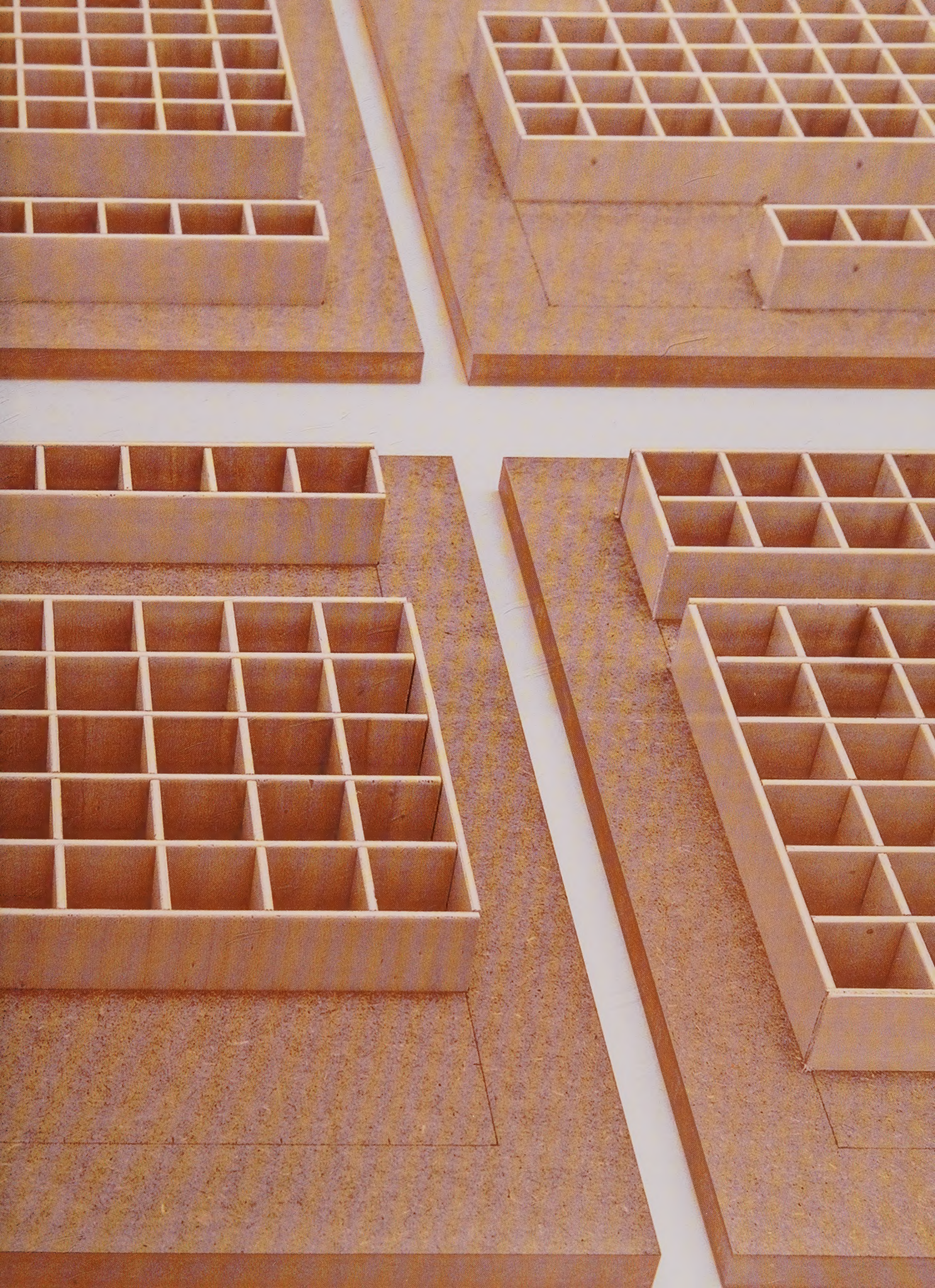
54K



55K







BUNDESKUNSTHALLE / /

H A U S D E R K U N S T

PRESTEL

Munich · London · New York

HANNE DARBOVEN

Edited
by
Okwui Enwezor and Rein Wolfs

With contributions
by
Elke Bippus, Thomas Ebers, Okwui Enwezor,
Zdenek Felix, Wolfgang Marx,
Miriam Schoofs, and Rein Wolfs

**Enlightenment — Time Histories
A Retrospective**

Contents

Greetings	10
Albert Darboven	
Foreword	12
Okwui Enwezor and Rein Wolfs	
TIME HISTORIES	17
Hanne Darboven's Time Histories	18
Rein Wolfs	
Filled Time: Hanne Darboven and the Phenomena of Time Histories	22
Thomas Ebers	
Of the Duration of This World: Hanne Darboven and Her Objects	30
Zdenek Felix	
TIME HISTORIES—WORKS	41
ENLIGHTENMENT	169
Folds of the Self: Hanne Darboven and the Quest for Universal Knowledge	170
Okwui Enwezor	
"Seeing, of Course, Is also an Art": Writing-Reading as an Aesthetic Labor of Mediation—on Hanne Darboven's Work with Writing	184
Elke Bippus	
From Numbers to Notes: Transcribing and Arranging	194
Hanne Darboven's Music	
Wolfgang Marx	
ENLIGHTENMENT—WORKS	203
"Personal-Existential": Hanne Darboven's Self-Referential Linking of Life and Work	314
Miriam Schoofs	
Exhibited Works, "Time Histories"	330
Exhibited Works, "Enlightenment"	334
Biography	338
List of Exhibitions	340
Selected Bibliography	348
Picture Credits	351
Acknowledgments	351

Greetings

Albert Darboven

For many decades, I was joined to Hanne Darboven by bonds of deep friendship. I was privileged to witness the triumph of her art, regarded by many as abstruse and recalcitrant, and to see its greatness celebrated widely. Soon after her early recognition in Düsseldorf and New York, her work was in great demand by nearly all of the major museums worldwide. Despite her all-encompassing labors, she would often come by for lunch on a Saturday or Sunday afternoon, which allowed us ample opportunity to discuss her work and her daily routine; she would describe her latest projects, which assumed ever greater dimensions. Things were always changing: Her artistic ambitions grew ceaselessly, and she never repeated herself. Added to the written works were collages, and at some point the collages were joined by objects. She was an incessantly creative seeker, almost to the point of obsessiveness.

A new dimension was attained when she began to systematically realize her ideas in musical form as well. During long conversations, she would share new ideas with me. To participate in these developments was a source of genuine delight. Emerging at some point during our discussions was the idea of a foundation, and at the turn of the millennium, I was able to realize this desire in accordance with her intentions. After her far too early death, the foundation—initially conceived for the promotion of young artistic and musical talent—came into possession of her entire artistic estate, in conformity with her last will and testament.

As a consequence, the focus of our foundation's work became the preservation and scholarly treatment of her artistic estate in her studio "Am Burgberg" in Hamburg-Harburg, now preserved as a cultural heritage site and diligently maintained in its original condition. We consider our second great task to be that of making her work—which is still utterly contemporary—accessible in museums.

After the marvelous presentation at the Museo Reina Sofía in Madrid last year, this comprehensive retrospective—a double exhibition held in the Art and Exhibition Hall of the Federal Republic of Germany in Bonn and the Haus der Kunst in Munich—represents the high point in the reception of Hanne Darboven's art following her death in 2009. More than a decade after the last major exhibitions in Hamburg and Hannover, Okwui Enwezor, who initiated this project together with Rein Wolfs, provides a different, novel, expanded perspective of the work of this exceptional German artist. The presentation incorporates her music, her three-dimensional work, and her objects in two thematically organized exhibitions, hence responding to the contradictions that are immanent to Hanne Darboven's work with fresh answers, and positioning her work with an astonishing lightness of touch in the current discourse on art.

In the name of the Foundation and our staff members, I would like to express my gratitude to both directors, Okwui Enwezor and Rein Wolfs, for this wonderful double project. My very special thanks in particular to the two cocurators, Anna Schneider in Munich and Susanne Kleine in Bonn, as well as to Johanna Adam in Bonn, who struggled with us through countless hours of painstakingly detailed work in order to bring this project to perfection. It is my sincerest wish that one day, art historians will recognize this exhibition as a milestone in the reception of the art of Hanne Darboven.

Albert Darboven
Hamburg, spring 2015

Foreword

Rein Wolfs
Director, Bundeskunsthalle

Okwui Enwezor
Director, Haus der Kunst

Time is simultaneously simple and complex—it can be measured, but not grasped; objectively, it is characterized by precise regularity, but subjectively, it is perpetually compressed or drawn out. To describe time not as a linear process but as a surface or network of time-transcending parallelisms collides with our conceptual schemata and linguistic habits: inherent in metaphors of the stream of time, of its trickling or ticking away, of time running onward, is a conception that comprehends the phenomenon of time as a progressive force. Segmented into the categories of past, present, and future, which succeed and condition one another along an imaginary timeline, this point of view suggests a determinism that is relevant for the quantitative measurement of time, but not for integration into an expanded continuum of space and time, as characterized for example by Albert Einstein. In everyday life, where space and time are experienced as separate givens possessing utterly contrasting characters, these considerations play virtually no role. This insight, however, which is based on the investigations of classical physics, is important in the philosophical and intellectual-historical view of time.

These philosophical insights regarding time and space as indivisible parameters of the same framework of observation are reflected in the Conceptual Art of Hanne Darboven. On the one hand, this means the commonality of the two categories as ordering principles of the events of the world (after all, events are related to one another in terms of their geographical or temporal congruence), and on the other hand, this perspective points toward an implied simultaneity of past, present, and future, to the extent that all three categories are in some sense present, despite the fact that only one occupies the focus of attention. Through Hanne Darboven's conceptual approach, this parallelism becomes visually and spatially accessible to experience. Many of her works unite texts from various epochs, which often refer to past events and which hence project the point of view of the respective present onto the past. But even when the focus is on the future, it is nonetheless about the manifestation of a contemporary perspective that can develop only against the experiential horizon of past events, according to the motto "may it never happen again." The present indwells both the past and the future to the extent that present, conscious action presupposes an anticipation of results—that is to say it presupposes the future—as well as being conditioned by a cognitive process that is derived from the past. In her wide-ranging date calculations, Hanne Darboven makes no distinction between elapsed and imminent time. The series of numbers, often covering hundreds of pages, form a plane on which past, present, and future exist parallel to one another. Additional forms of systematic presentation, including lines, boxes, and wave forms that imitate cursive writing, take up this approach and contribute to illuminating the phenomenon of time in its intricacy. Time as history, time as physical force, as mathematical factor, as philosophical problem, and much more.

In the process, Darboven links thoroughly subjective, private moments with world history. She thematizes specific eras and positions events from various historical periods in a network of relationships and references. Her artistic approach is based on a maximally comprehensive, universal education as the precondition for "man's emergence from self-imposed immaturity," as she put it.

It was from these considerations that the titles of our two exhibitions—*Time Histories* in the Bundeskunsthalle, and *Enlightenment* at the Haus der Kunst—emerged. Together, they form a wide-ranging retrospective of the works of Hanne Darboven, who is seen here both as an alert observer of the political events of her own time and as a universal artist in the intellectual tradition of the Enlightenment. The decision to organize the first major retrospective after her death in 2009 into parallel parts at two different locations was primarily a reflection of the great abundance and significance of her oeuvre. In a work-immanent context, moreover, this simultaneity has a special appeal. Without sacrificing the advantages of a thematic concentration that could contribute significantly to an understanding of this artist's complex conceptual cosmos, it also provides an opportunity to focus on the copious key works from all of Darboven's creative phases, from the early Minimalist works to the characteristic written series, all the way to the date calculations, the musical compositions, and the object-based works, as well as her filmic production. Both exhibitions focus on essential aspects that surface repeatedly in Hanne Darboven's

conceptual works and which are central to her oeuvre as a whole. While at the Bundeskunsthalle the emphasis is on works that address historical themes, day-to-day political events, and the history and development of society, the exhibition at the Haus der Kunst stands primarily under the sign of the Enlightenment, assembling series of works that deal with themes from cultural history, music, literature, and the (natural) sciences. Evident here is the artist's proximity to the intellectual world of the Enlightenment, as well as her explicit affirmation of a concrete political attitude.

In order to realize the ambitions and demands of this double retrospective exhibition, equally ambitious partners were indispensable. We thank the Hanne Darboven Foundation in Hamburg-Harburg for their generous support through numerous loans, and for their intensive assistance during our many visits to the archive and to the artist's former home and studio Am Burgberg. Our very special thanks go to Albert Darboven, the Foundation's chairman, as well as to Nicole Krapat, Florentine Gallwas, and Jörg Weil, who have dedicated themselves to the care and preservation of Hanne Darboven's artistic legacy. Our heartfelt thanks also go to all of our lenders, whether museums or private collectors, and to the authors of this catalogue. Last but not least, a tremendous thanks to all of our colleagues at both institutions, and in particular to the exhibition's cocurators, Susanne Kleine and Anna Schneider.



Portrait of Hanne Darboven, Hamburg, 1987

TIME HISTORIES

BUNDESKUNSTHALLE

Hanne Darboven's
Time Histories

Rein Wolfs

The concept of history in its linguistic ambiguity invariably plays an important role in Hanne Darboven's extensive body of work. The title of the exhibition *Hanne Darboven: Time Histories* reflects the polysemy of her artistic approach. On the one hand, she deals with history as a record of the examination of political, cultural, and social processes of development; on the other hand, her work is about stories as oral or written records, about narratives in a broader sense—be they accounts of actual or fictional events.

A wide range of different strands run through Hanne Darboven's oeuvre, within which these levels of meaning alternate with one another, overlap, or even give rise to one another. Darboven deliberately employs this ambiguity in her artistic language. She incorporates history in the sense of it being a record of past events directly into many of her works; indeed, in the titles of several of her works she even alludes to historical events or figures. In *Bismarckzeit* (Bismarck Time) (1978), she deals intensely with the former Prussian minister president and later imperial chancellor Otto von Bismarck and his era; however, she also links this historical period with the point in time in which she created the work. The year 1978 marked the one hundredth anniversary of Bismarck's passing of the Anti-Socialist Law and prompted Willy Brandt, the federal chancellor of the time, to recall this event in an article. By personally transcribing the article in her own handwriting, Hanne Darboven appropriated Brandt's time-transcending piece, entitled "Wir müssen wachsam sein" (We Must Be Vigilant), which correlated the persecution of socialists under Bismarck with the current situation on the domestic front. The inclusion of extensive text passages from scholarly works that deal with Bismarck and his political morals illustrates the conscious historical contextualization in Darboven's artistic work and her differentiated examination of history and current historical debates. *Bismarckzeit* is both an artistic and a political work in which developments, historicizing comparisons, and historiography coexist and are linked to become a larger narrative about Bismarck, and his era and ours. In this respect, the work is an example of Darboven's complex artistic examination of the concept of history in all of its various manifestations.

The aspects of history and politics, of story and narrative, and of sensuous experience also meet on an artistic level in the monumental work *Kinder dieser Welt* (Children of This World) (1990–96), the inspiration for which was the fall of the Berlin Wall and the end of the Cold War. The space-consuming installation is essentially a narrative stringing-together of toys, exercise books, checksum calculations, musical notations, child mannequins, and much more that marks a hopeful departure into a new era. Darboven's checksum calculations and other notes and systematic collections of historical objects are placed in an associative, playful relationship to one another, so that the theme of playing and thus the theme of children set the pattern for the organization of the work. In *Kinder dieser Welt*, the obligatory basic theme of systematic order, precision, and the continuous updating of time that is ostensibly associated with Hanne Darboven's art is pleasurably and playfully linked not only with subjectivity and the sensuous experience of lifeworld, but also with a clear political stance and a concretely worded expectation. In this work, Darboven reflects the hope that arose from the geopolitical changes of 1989 in a multifarious narrative made up of collective and subjective childhood memories and descriptions. Here, the artist manifests as the narrator of a multifaceted history that describes childhood as a stage of hope and departure into a new era whose possibilities could not have been imagined just shortly prior to this. Yet in doing so, she also marks the historical meaning of that moment in time and does not shy away from the subjectively interpretive level of (artistic) commentary, which she formulates here unequivocally.

Political Comparison

The device of juxtaposing different sets of facts or structures, the summation of their connections, and the comparison of their differences and similarities often forms the basis of Hanne Darboven's works. The work *Ost-West-Demokratie* (East-West Democracy) (1983) specifically concerns the confrontation between two political systems. During a period that marked one of the critical culminations of the Cold

War, the artist combined the systemic antitheses of West and East, of the USA and the USSR, of the Federal Republic of Germany and the German Democratic Republic, to form a hopeful synthesis: "I'm for an East-West democracy." While a million people demonstrated in Bonn against the NATO Double-Track Decision, Darboven committed herself to her—from the perspective at the time—almost utopian vision of a productive rapprochement between the East and the West. The merging together of the national flags of those two central powers, as well as of both German nations, whose mere existence was a symbol of the political dilemma, marks the artist's unequivocal positioning, which read the signs of the times yet refused to comply with the common interpretation.

Darboven also showed a clear political stance in the work *Wende >80<* (Turning Point >80<) (1980/81), in which she, among other things, addressed the parliamentary elections for the Bundestag on October 5, 1980. It focuses on a double interview from *Spiegel* magazine entitled "Was befähigt Sie zum Kanzler?" (What Qualifies You to Become Chancellor?), in which the fiercely adversarial candidates Helmut Schmidt (SPD) and Franz Josef Strauß (CSU) were asked the same thirty-eight questions. In this work, Darboven took a decided stand by blacking out all of Strauß's answers and thus making them illegible and invalid. The political turnaround that Strauß planned, which above all aimed at an about-face in Eastern policy and sharply criticized the existing agreements between West Germany and the Eastern bloc countries, was definitely not a political option that Hanne Darboven wanted to accept. As unequivocal as her stance is, another political dimension of her work also reveals itself, one that is implicit yet congruent, that characterizes the artist as a staunchly liberal democrat. Assuming that art and culture are to be considered integral components of a comprehensive education, she appealed for their broad accessibility in all strata of society and consciously produced a large number of copies of *Wende >80<*, which she in part even edited into book form, like other works.

In comparison, the work *Für Rainer Werner Fassbinder* (For Rainer Werner Fassbinder) (1982/83), features a less explicit yet palpable stance. Created as a reaction to Fassbinder's unexpectedly early death, this work is primarily concerned with the culture of remembering and commemorating, as well as the passing of time, which she related directly to the director's lifetime in the checksum daily calculations. She nevertheless also connected the point in time of the event with current political events and referred, among other things, to the date of the change of government in Bonn: October 1, 1982. She marked the change in the chancellorship from Schmidt to Kohl with a very personal play on words, however: "Schmidt did not eat my goat, Kohl is eating it." Next to this she placed picture postcards from the years of the two World Wars, which ultimately also constitute the historical background from which Fassbinder's films arose. This fusion is exemplary for how Darboven was capable of rendering time and occurrences in image, writing, and number, whose meaning lies in equal measure in concrete remembering and in time-transcending thinking.

Time Histories

The exhibition *Hanne Darboven: Time Histories* is one of a large-scale two-part retrospective. The show at the Bundeskunsthalle focuses on those works that feature a very concrete historical and political connection and deal in particular with German history—in both a narrow and a broad sense. Hanne Darboven was definitely not concerned with a German historiography or the interpretation of global events from a German point of view—she was too much of a cosmopolitan for that. But she was interested in what was happening around her and followed the news as naturally as she studied historical and scholarly literature. The goal of her own education was universal in every respect, so that for her the integration of political events and the issues of her time quite evidently belonged in a broader context, on the one hand in terms of global politics, and on the other hand in terms of culture and the history of ideas. In this way she opened up a wealth of possible avenues and perspectives on one theme, yet in their wide contextualization she did not refrain from assuming a clear political stance.

Darboven's chronicles of contemporary events are narratives, different from factual historiography. She takes texts and images—and later objects, as well—and associatively places them in relation to one another, sometimes as a decided placement in the sense of commentary, as testimony to and signs of their respective period. Together with and framed by the systematically ordering checksum calculations, history and the present are woven together to form time histories.

Filled Time:
Hanne Darboven and the Phenomena
of Time Histories

Thomas Ebers

At first glance, it resembles an agglomeration of pieces of paper and oversized type cases. Upon closer inspection this impression proves accurate, albeit with everything in accessible dimensions that provoke astonishment for this very reason. We find construction drawings, calculations, columns of figures, written-out poems, individual sentences, book excerpts, lexicon articles, and newspaper clippings. Photos, postcards, and objects are mounted and placed on display. Reference has been made to the fact that Darboven's *Schreibzeit* (Writing Time)—simultaneously the title of the artist's magnum opus and a characterization of her essential artistic form of expression—was also a time of collecting. This is confirmed by a look at Darboven's densely configured workshop rooms in her hometown of Hamburg-Harburg.¹ Type cases are generally familiar from the shelves of collectors, and they often make a Biedermeier-like impression. With the transition to modern printing techniques, both the occupation of the typesetter and his tools of the trade—lead letters and type cases—became obsolete. The lead letters could be melted down, but the type cases in which they had been stored now found their way to jumble sales and flea markets, offered for purchase as shelving that could accommodate a variety of collected items.

To begin with, then, the type cases signal an external connection between writing and collecting, a connection that is readily apparent in Hanne Darboven's later works as well. An inner connection between collecting and writing is established via reading as a link between the two, since reading is clearly related to both activities. The two following references point out this intermediary or middle position of reading:

1. Ivan Illich has described the transition from the purely ritualized recitation or reading aloud of the pages of a book to an understanding of the page as a textual media that awaits discovery: about a thousand years ago, reading was an activity far removed from today's silent absorption in the text. In identifying the caesura that marks this transition in medieval habits of reading, Illich cites the Christian theologian Hugh of Saint Victor (1097–1141). Around 1128, Hugh composed a manual of reading and interpretation, the *Didascalicon de studio legendi*. He occupied himself in particular with Saint Augustine. He “read, reread, and copied the texts of his master. Reading and writing were for him two almost indistinguishable sides of the same *studium*.”² In contradistinction to what the early Platonic critique of writing suggests, writing is a technique not of forgetting but of memorizing. Or at any rate, this is true of the act of copying out, even if not for a continuously accessible archive of texts of the kind Plato had in mind when formulating his critique: In the latter case, an archive is a technique of forgetting, given the possibility of accessing texts at any time. In contrast, the text that is copied out, and hence read, is absorbed by memory, and moreover appropriated intellectually.

2. On the other hand, reading resembles a harvesting and a gleaning that is performed “in the vineyard of the text”—to quote the title of Illich's investigation. This connection is clearer in German, where the verb *lesen*, meaning “to read,” can also mean “to pick” (i.e., grapes), and the noun *Lese* refers to the act of gathering, harvesting, or plucking, and also means “vintage.” This becomes clear when we consult Jacob and Wilhelm Grimm's *Deutsches Wörterbuch* (German Dictionary).³ In addition to the act of reading and comprehending a text, the German verb *lesen* also means to choose from among a large quantity, to gather together, and is associated with connotations of ordering and composing, as well.

For an understanding of Darboven's art, it is essential to grasp why the artist became a reader in the course of her development, when at the beginning she regarded herself solely as someone who writes—as a writing or recording instrument, so to speak. This question will be pursued through various textual formulas contained in Darboven's works, brief sentences that are part of the works themselves and which simultaneously accompany them in the form of commentary. The following discussion is an attempt at a kind of metacommentary on the commentary on her own artistic production that is inherent to Darboven's work. My central argument is that with time, histories and history entered into Darboven's art.

Triangulating Time

Even a fleeting glance at the exorbitant number of inscribed pages of which Darboven's art primarily consists testifies to the disciplined labor so indispensable to this accumulation of handwritten material. From the very first impression of Darboven's art, the viewer's attention is drawn toward this writing activity. The artist's scattered commentaries on the practice of writing have greatly contributed to this focus: in the late 1960s, during and after her time in New York, she presented and explained herself as someone who writes, not someone who reads.⁴ This assertion should not be dismissed as mere coyness. If she explicitly negates the above-described inner connection between writing, reading, and collecting, we must be dealing with a special form of textual production: Darboven's writing constitutes a kind of explicit visualization of the passage of time that is inherent to the act of writing.⁵ The real content of that which is written down is time itself, or more precisely: the happening, the transpiring of time (i.e., of time as such), and not of events *in* time. This form of writing is, then, diametrically opposed to reading, with its association of gathering, which strives for plenitude. Darboven's writing activity realizes the presentness of writing, and hence of the presentist self. It almost seems that she wants, in her writing activity, to take up the problem of the interpretation of time that is articulated in Book 11 of Saint Augustine's *Confessions* and to solve it through a disciplined writing practice: for Augustine, the present slips away into the—inherently imperceptible—interval that resides between the “not yet” of the future and the “no longer” of the past. In this context, the textual formula *heute* (today), which appears in many of Darboven's works, is readable as a defiant index of the present.⁶ The ungraspable quality of the present moment is detectable in this defiance, just as it is in the well-formed sequences of rounded arches, a kind of roof tile, which appear repeatedly in Darboven's writing exercises in place of the letters that are normally formed into words. Another textual formula found in *Schreibzeit* demonstrates that Darboven was aware of this concentration on the empty now: “I do not describe, I inscribe.” Her writing activity bears a slight resemblance to the child's habit of coloring in boxes—according to a predetermined system—on gridded paper, in order to endure the boredom of the school day.⁷ We encounter precisely this focus on the treatment of boxes, albeit those of far more finely subdivided graph paper, in the construction drawings that date from Darboven's time in New York. These drawings in turn form a point of departure and a transition to her notation and calculation system, already developed in the late 1960s, for registering days, months, and years. This system is essentially based on checksums and opens up the possibility of presenting dates textually and graphically. Here, the unit of measurement “K” refers to *Konstruktion* (construction) or *Kasten* (box).⁸

In this way, Darboven has provided a regulated and graphic writing system for the threatened loss, discussed by Augustine, of the present in the interval between past and future—a system whose execution and implementation requires discipline. Darboven herself characterized her artistic life as being as regimented as that of a civil servant.⁹ And if she occupies an office in the realm of her K-art, then it is the *Katasteramt*, that is to say the land registry office, an agency devoted to surveying and measurement: Darboven measures time by means of her writing time, through the act of inscription. As a method of land surveying, triangulation presupposes that a point can be located from two different positions. Only in this way can distances be measured. By analogy, the present cannot be grasped solely through the here-and-now of the process of writing, in the absence of the positions of the future and of history. Darboven's early system of time transcription refers immanently beyond itself.

How Many Numbers Does Time Have?

Darboven's system of recording dates is simple and—at least on the surface—seems arbitrary. No inner necessity required her to opt for the system she ultimately chose. Darboven calculates the checksums of digits of days, months, and years. First she adds up the two digits of the year (without the century)

before this sum enters into the calculation of the total. In this way, all of the date entries for a century can be formulated as numbers between 2 (01.01.00) and 61 (31.12.99). Of course, she had the option of calculating the sum of the individual digits for not only the year, but for the days and months as well. The dates for a century would then be reduced to numbers between 2 (01.01.00) and a maximum of 38 (29.09.99). Was it simply a matter of preventing the circumstance that with this system of calculation, the construction within a given month would have to proceed by ascent and descent, or are there perhaps too few numbers to represent an entire year? And why are the centuries not represented in Darboven's calculations? According to her system of calculation, the possible date indices for all the years from the inception of our time reckoning to the year 2999, far in the future, would lie between 2 (01.01.0000) and a maximum of 72 (31.12.2999) if the centuries were included. Every additional millennium would simply raise this maximum figure by 1.¹⁰ But would this do justice to such a vast interval of time? The choice of a suitable writing system explores the balance between presentability and comprehensibility on the one hand, and appropriateness and precision of detail on the other. Darboven thereby thematizes the methodological problem of how history or the course of history as a whole is to be discerned from an immense stream of individual historical facts. This can be extracted from her work, so that particularly on the metahistorical level, her work is of interest to historiography.¹¹ How is a selection to be made; which individual events within the stream of time are significant? That they are or could be is alluded to by Darboven's conversion of the calculated dates into a written computation.

A Rose Is a Rose

Darboven herself referred to her artistic activity with the textual formula "write calculate / calculate write."¹² Remarkable is the fact that while her system of recording time does work with numbers, they are never used to execute calculations in any genuinely technical sense. Nor is Darboven concerned with number theory or number symbolism. If, according to a further text formula, "1 + 1 = 1, 2," or "one and one is one two," then all elements remain. The parts and the whole are included in the whole. All reductionism is missing. When Darboven writes 4 as "4 4 4 4," nothing is gained: at its core, her system of notation is free of reductionism. The number 3 written as "three three three" lacks any referential context: the three simply refers to itself. This contains a tautological structure to which the artist explicitly refers in a textual formula cited from Gertrude Stein's poem "Sacred Emily" (1913): "a rose is a rose is a rose is a rose . . ." From the perspective of propositional logic, this predication lacks any epistemic value. As a metaphor, however, it has expressive force.¹³ Stein's celebrated tautological formula reappears later in her children's book *The World Is Round* (1939).¹⁴ This is the story of Rose, a little girl who experiences anxiety during the night and who climbs a mountain with a blue chair: "... climbing a little higher everywhere and then she saw a lovely tree and she thought yes it is round but all around I am going to cut *Rose is a Rose is a Rose* and so it is there and not anywhere can I hear anything which will give me a scare."¹⁵

Posed in this context, this meaningless tautology becomes a formula for the self-reassurance and self-assertion of the individual. Darboven's tautologically structured calculated writings or written calculations thematize the individual's desire to assert herself. Along with her system of date inscription, she supplies a framework, the type cases mentioned above, whose individual compartments can be filled or even ask to be filled: filled with political articles and editorials from daily newspapers, with traces of, testimonials to, and descriptions of historical events, with handwritten poems, which are occasionally recomposed, with excerpts from literary texts, with articles from lexica. In her selection of materials, and also through her commentary, Darboven's art reveals itself as being thoroughly politically engaged, as being oriented toward the future and its shaping—for example, when she simply blackens out the remarks she dislikes from the CSU politician Franz Josef Strauß. Biographical material is incorporated in her works as well, for example in the integration of a loom at which she worked as a child in her parents' home. In light of these later works, so permeated with such materials, it becomes clear that over time, Darboven

evolved into a reading and collecting artist, hence distancing herself from her earlier self-understanding as a writing—not a reading—artist. As a result, her works have definitely preserved their historical and cultural-historical dimension, palpably in the work *Bismarckzeit* (Bismarck Time) (1978), for instance, in which she adopts the stance of a commentator on recent history through her choice of graphic and textual documents, as well as in the work *Kulturgeschichte 1880–1983* (Cultural History 1880–1983) (1980–1983), which overflows almost exclusively with nonarchival visual materials such as photographs, catalogues, magazines, postcards, and so on.

From Order to Arrangement

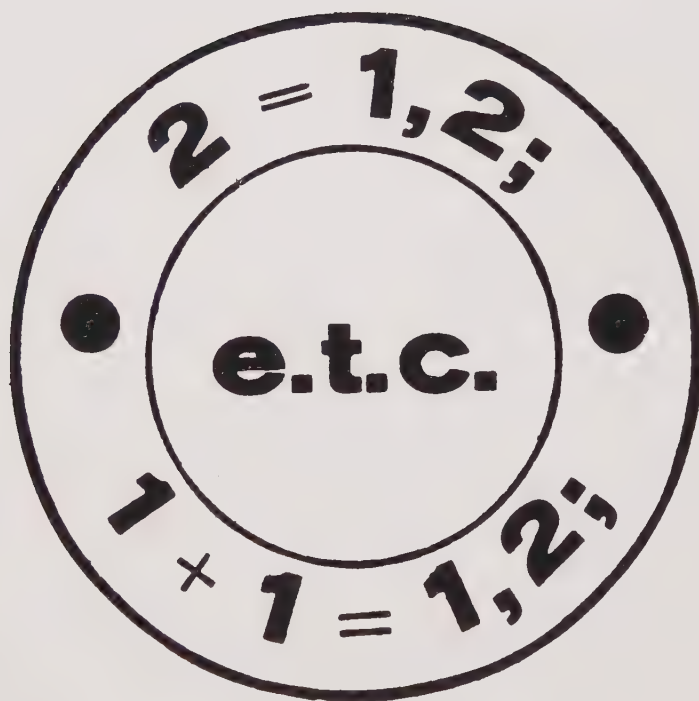
A consideration of the scope of these works, which encompass hundreds, even thousands of sheets of paper, raises the question of whether the viewer is expected to come to terms with such magnitude by checking the calculations, by rereading: in many of Darboven's works, we are confronted with what amounts to a book or an ensemble of books whose pages, framed singly or in groups, have been mounted on the walls.¹⁶ With *Ansichten ›85‹, Harburg / New York* (Views ›85‹, Harburg / New York) from 1984/85, there are 162 labeled sheets, some bearing photographs. Alongside a bronze sculpture, *Bismarckzeit* encompasses 917 sheets. *Schreibzeit* consists of a total of 2,584 sheets in its original version, and grew to encompass 4,025 sheets in the final version.

These time notations—augmented with historical, contemporary, and personal events and memories—are no more accessible to viewers than history itself. Evidently, Darboven was not concerned with conveying history as such. But differently than in her early works, she places a kind of filled time on display. She draws our attention to events occurring *in* time, not to events associated *with* a certain time. As works that recapitulate the “history of the artist's appropriations and education,”¹⁷ they embody the necessity for a confrontation with the past in order to position oneself in relation to the future. A representative work is *Kinder dieser Welt* (Children of This World), produced between 1990 and 1996 in response to the fall of the Berlin Wall. Here, dolls and children's toys become the bearers of hopeful expectations for the future.¹⁸ But Darboven should be regarded less as a historian, as someone who works with memory, and more as an artist whose theme is the question of the appropriation of history, its significance for the present, and the consequences of this appropriation for the future. The attempt found in the early works to secure the present—regarded by Augustine as an impalpable nothing suspended between past and future—through the act of writing is in the later works transformed into a present which contains past and future and which acquires substance only through them. Entirely in Augustine's sense, the present encompasses the past through memory, and the future through expectation. Augustine closes the reflections contained in Book 11 of his *Confessions* with an image borrowed from music. The passage strives to render comprehensible the supratemporal, synoptic perspective of an omniscient God:¹⁹ “... nothing would be hidden of ages past or ages still to come, any more than when I am singing my canticle anything is unknown to me of what I have sung from the beginning, of what remains to me to sing to the end.”²⁰

We are not granted omnipotence. For us, as Augustine knew, history does not resemble a familiar song whose melody is known to us through and through. Moreover, the boundaries of tonal music have meanwhile become disrupted, so that listening habits allow us to anticipate the imminent tones only to a very limited degree. Despite the discipline and rigor of her system of notation, Darboven's art calls upon us to improvise.

PS When Rose reaches the top of the mountain and sits on her blue chair, she sings: “When I wish a little wish, I wish that I was where I am.”²¹ That doesn't prevent her from continuing to be afraid.

- 1 See Bernhard Jussen, "Geschichte Schreiben als Formproblem: Zur Edition der 'Schreibzeit,'" in *Hanne Darboven: Schreibzeit*, ed. Jussen, Kunstwissenschaftliche Bibliothek 15 (Cologne: Verlag der Buchhandlung Walther König, 2000), pp. 12–42, here p. 26.
- 2 Ivan Illich, *In the Vineyard of the Text: A Commentary to Hugh's Didascalicon* (Chicago: University of Chicago Press, 1996), p. 9.
- 3 See <http://www.woerterbuchnetz.de/DWB?lemma=lesen> (accessed May 31, 2015).
- 4 See also Veit Görner, "Ich schreibe, aber ich lese nicht," in *Hanne Darboven: Ein Jahrhundert-ABC*, ed. Maik Schlüter and Veit Görner, exh. cat. (Hannover: Kestnergesellschaft, 2004).
- 5 See for example Ingrid Burgbacher-Krupka, "Konstruiert literarisch: Zum Schreibsystem," in *Hanne Darboven: Ein Reader; Texte zum Werk*, ed. Zdenek Felix (Cologne: Oktagon, 1999), p. 104.
- 6 Elke Bippus regards the textual formula *heute* (today) as a vanitas emblem. I agree with this only to the extent that the vanitas symbol is interpreted more as emptiness, and less as transitoriness. Cf. Elke Bippus, "Erinnern und Vergessen: Die 'Kulturgeschichte 1880–1983' von Hanne Darboven," in *Hanne Darboven: Ein Reader*, pp. 128–142, here p. 141.
- 7 Of course, it has also been demonstrated scientifically that casual sketching can enhance concentration and attentiveness; see Jackie Andrade, "What Does Doodling do?," in *Applied Cognitive Psychology* 24 (2010), pp. 100–106. In my view, however, this effect seems to be excluded for Darboven's inscription of lines. The focus of concentration here is evidently on the activity of inscription itself.
- 8 Klaus Honnef, "Hanne Darboven," in *Hanne Darboven: Ein Reader*, pp. 9–18, here p. 11.
- 9 Such a characterization of her own life can be found in the documentary "Mein Geheimnis ist, daß ich keins habe": Hanne Darboven, ein Porträt der Künstlerin" by Walter Smerling, WDR, 1991.
- 10 Bippus has called attention to the fact that as a consequence of the absence of entries for centuries, all centuries are potentially contained in Darboven's date indices; see Bippus, "Erinnern und Vergessen," p. 130. Differently than suggested here, this disregard for the century entries is regarded as standing instead for a decision in favor of greater differentiation, and not for reduction—or stated differently: for repetition in time. In an interview, Darboven stated that history does not repeat itself; see Smerling, "Mein Geheimnis."
- 11 Jussen, "Geschichte Schreiben," pp. 28ff., mentions that the historical dimension of Darboven's works has been recognized in the field of art history, but not the methodological problems they address.
- 12 These and all of the artist's subsequent textual formulas are present in Darboven's *Schreibzeit*.
- 13 "In borderline cases, then, even tautological formulations are poetically effective as metaphors, and are capable of generating new meaning." Hans Rudi Fischer, "Die Metapher als hot topic der gegenwärtigen Forschung," in Fischer, *Eine Rose ist eine Rose: Zur Rolle und Funktion von Metaphern in Wissenschaft und Therapie* (Weilerswist: Velbrück Wissenschaft, 2005), pp. 8–24, here p. 14.
- 14 Gertrude Stein's significance for Hanne Darboven is discussed in Gabriele Woithe, *Das Kunstwerk als Lebensgeschichte: Zur autobiographischen Dimension Bildender Kunst* (Berlin: Logos, 2008). In this context, the fact that Darboven's magnum opus is addressed to "everybody" can be interpreted as a reference to Gertrude Stein's *Everybody's Autobiography*, "and may be an homage to Gertrude Stein"; *ibid.*, p. 180. Darboven's *Quartett >88<* (Quartet >88<) is dedicated to Rosa Luxemburg, Marie Curie, and Virginia Woolf, along with Gertrude Stein.
- 15 Gertrude Stein, *The World Is Round* (New York: William R. Scott, 1939), p. 52.
- 16 This question is found in Nina Wiedemeyer, "Buchfalten: Material Technik Gefüge der Künstlerbücher" (univ. diss., Weimar, 2011), p. 187.
- 17 Woithe, *Das Kunstwerk als Lebensgeschichte*, p. 179, regards *Schreibzeit* in particular as "a history of the artist's appropriations and education."
- 18 See *Hanne Darboven: Kinder dieser Welt*, texts by Ina Conzen et al., catalogue raisonné by Ernst A. Busche, exh. cat., Staatgalerie Stuttgart (Ostfildern: Cantz, 1997).
- 19 In this connection, it should be mentioned that Darboven's implementation of her data inscription system for music beginning in the 1980s can hardly be coincidental, for since Augustine music has been the contemporary art par excellence. On Darboven's musical production, see Laurenz Lütteken's instructive explanations: "Musikalische Geschichte und bildnerische Form: Hanne Darbovens Grenzgänge," in *Hanne Darboven: Schreibzeit*, pp. 100–116.
- 20 Augustine, *Confessions*, trans. by F. J. Sheed (Indianapolis: Hackett, 2006), p. 256.
- 21 Stein, *World is Round*, p. 61.



Of the Duration of This World:
Hanne Darboven and Her Objects

Zdenek Felix

“The Time of Number Arranging”

Numbers, numbers, numbers. . . words, words, words. . . prints and photocopies, combined with color reproductions, hanging on the walls in countless rows alongside and above one another, always in identical black frames—many visitors to exhibitions by the German artist Hanne Darboven find it difficult to escape the impression of an enormous, overwhelming reservoir of dates and symbols. At first glance, these “notations,” handwritten as a rule, seem to be manifestations of digitally encoded data, an aesthetic quite characteristic of the impact of Darboven’s written works. The term “aesthetic” is far from inappropriate here. If we understand it to mean a canon of balanced relationships between form and concept, detail and whole, order and idea, then Hanne Darboven’s systematic overall designs are undoubtedly “aesthetically” consummate. No component of the whole deviates from the predetermined plan; all details are subordinated to the basic concept. Not unlike medieval churches, for example, her space-filling installations seem—at the risk of sounding melodramatic—positively “sublime.”

This impression is reinforced by the central theme of Darboven’s work: a preoccupation with time. If we understand the sublime as an attempt to attain the impossible, “specifically the naming of something that is unnameable, or, expressed in Kantian terms: the presentation of that which is unrepresentable (the idea),”¹ then Darboven’s installations are “sublime” because they are primarily concerned with an “unrepresentable idea,” namely that of time. Although the sublime is ambivalent, because “it cannot be grasped conceptually, or at most only incompletely . . . , it marks the boundary between extremes. In etymological terms, ‘sublime’ means ‘just below the uppermost threshold.’ It attests to a consciousness of this boundary. No more, but also no less. The sublime is the boundary.”² With her artistic investigations, in fact, Darboven approaches the limits of the representable, for her works address the theme of time as a decisive existential magnitude for human beings. In this regard, her concerns correspond to the latest “discoveries in brain research, molecular biology, and psychology, which suggest that an awareness of time, its perception, and all thought and memory processes occurring in human consciousness are closely linked with one another, that they are inseparable in normal experience. The experiences of time, thought, and human consciousness, then, are manifested only conjointly. In a subjectivist understanding, then, time and emotion would be closely associated. In that case, the notion of an ‘objective time’ would only be the perception of an identity, one based on memory, and striving toward security and continuity.”³

In Darboven’s work, subjective and objective perceptions of time are interlocked to form an intricate, conceptually comprehensible system. In 1967, during her “New York period” (1966–1968), after announcing the conclusion of her Constructivist investigations and turning toward conceptual strategies, stimulated by American artists such as Mel Bochner and Sol LeWitt, she discovered numbers and simple mathematical operations as a suitable field of activity. From this moment onward, numbers and their combinations served as a substitute for the earlier diagrams and construction drawings. At the same time, Darboven developed various idiosyncratic systems, which, “in the form of progressions and/or reductions,” functioned “not unlike a musical theme with variations,” as she put it.⁴ “The chosen series of for the most part odd numbers allowed an endless progression that was never interrupted. Desired, however, was a system within which unfolding and regression would follow their own laws. In 1968, Hanne Darboven found this system through the adoption of an order of numbers that serves the measurement of time, the calendar.”⁵ With her invention of the “checksums,” formed from the dates of the days and months, and supplemented with bisected year dates, she hit upon a flexible apparatus for her written works, those typical, systematized “notations” and “script forms” that would provide her “action,” to use her own word, with a solid structure.

In these works, however, time as a phenomenon no longer appears solely in the form of numerals or written-out numbers. Significant to the same degree is the process of writing itself. In most cases, the notation of numbers, checksums, and other calendar dates was performed by hand, in Darboven's own striking script. The numbers refer to nothing outside of themselves, but convey meaning nonetheless. They are the coordinates of an all-encompassing system of time registration, through which the individuality of the transcriber endows the collective perception of time with expression. The uniqueness of this individualized writing stands for a specific form of the representation of time, one that is manifested through the time that is required to notate an enormous quantity of symbols, numbers, and words by hand. This is perhaps reminiscent of the scriptoria of medieval cloisters, where monks would write out entire folios through arduous labor, works whose moment of origin was in fact their actual time of writing. But while the monastic manuscripts generally transported theological or philosophical contents, Darboven's "notations," which work with numbers and number systems, completely avoid conveying any semantic message. Things are different with the written works that recapitulate selected literary texts, for example when Darboven copied out Homer's *Odyssey* in 1971. In these instances, the word appears in a double sense: as message *and* as unit of time.

But what unit of time are we dealing with here? "Hanne Darboven visualizes the concrete existence of time; her entire oeuvre is her own chronicle: the process of living, working, and learning as a multi-dimensional process of visualization."⁶ Essentially, this method means that the temporal succession of her own lifetime is completely invested in her uninterrupted work. Her work "yields visual and thematic testimony to the idea that making art entails total immersion in and steadfast attention to this pursuit. It represents . . . a lifetime commitment to the mental and physical demands of aesthetic activity and the understanding that such a commitment must be carried out within the framework of ongoing and passing time."⁷ This statement is less banal than it sounds. In Darboven's case, this observation refers to the indispensable identity of the central theme of her work with the actual process of its completion in its physical dimensions. For writing as a process marks out the real, measurable duration of artistic "action," as it were, even when it also points in terms of contents toward another, a historical, timeframe.

This Hamburg native was not alone in her efforts to endow time with a visually structured and comprehensible form. Within the Conceptual Art of the 1960s and '70s, her approach corresponded with the practice of artists such as Roman Opalka (1931–2011) and On Kawara (1933–2014), whose central intention was to present time as an inevitable component and yardstick of their own lives. In so doing, these two artists employed divergent conceptions. From 1965 until his death, the Polish artist Opalka inscribed numbers from one to "infinity" continuously on canvases of identical size, at the same time repeating the notated numbers vocally and recording them on tape. The Japanese artist On Kawara opted instead for the discontinuous registration of the dates of the days. His celebrated *Date Paintings* are nothing but the dates of the respective days, painstakingly painted in the language of the country he happened to be in. Only those pictures completed by this globetrotter by midnight on the respective day were preserved. The rest were destroyed. Darboven's intentions approach those of On Kawara's book *One Million Years* (1969), which encompasses the almost inconceivable interval of a million years on two thousand pages and in ten volumes, each year recorded through its numerical equivalent.

The Time of History

In the exhibition *Bismarckzeit* (Bismarck Time), held in 1979 at the Rheinisches Landesmuseum in Bonn, Darboven expanded her repertoire to include new elements. Up until to this point, she had exclusively used written works on paper, collaged prints, postcards, and photographs for her installations, which were hung on the walls to form immense tableaux. In Bonn, three-dimensional objects were introduced for the first time—a lasting innovation. To support her "written-out history" from 1850 to 1890, the

artist placed a bronze sculpture depicting the Prussian minister president and later imperial chancellor Otto von Bismarck by the sculptor Max Klein⁸ on a pedestal at the center of the exhibition (fig. 1). Similar statuettes decorated middle-class German homes during Bismarck's own time. The Iron Chancellor with his hunting hound: a clichéd depiction of the benevolent administrator of the nation, whose actual role in German history is ambivalent, his personality a summation of the conflicts of his time. Darboven specifically refers to this by juxtaposing a panel on Bismarck's life with a "chronology of his domestic political antagonist August Bebel"⁹ and a current article by Willy Brandt from the *Sozialdemokrat Magazin* that appeared in 1978. Brandt recalls that "this year, the antisocialist laws passed by the Bismarck government are having their hundredth birthday."¹⁰ Prefigured in some sense in these laws was the fatal path toward the year 1933.

History as material: *Bismarckzeit* is of pre-eminent importance for the further development of Darboven's oeuvre. From this moment onward, a preoccupation with history would become a fixed component of her worldview, alongside the theme of music. Time as registered by the calendar—the blueprint for the measurement of time in its two forms, past and present—visually compresses the ongoing sequence of events we perceive as "history." But it is not time measurement alone, but also material and intellectual documents of human activity, that testify to the continuously mutating course of time; each refers to its origin and significance for a specific historical moment. It is no accident that after her return from New York in 1968, Darboven began collecting various objects in large numbers, stockpiling them in her house in Hamburg-Harburg. For her, these were "contemporary witnesses." Even today, years after the artist's death, thousands of artworks and found objects are preserved in the buildings which grew honeycomb-fashion during her lifetime—a nearly incalculable legacy from the four decades of Darboven's passionate collecting activity.

But what kind of "collection" is this? Over time, Hanne Darboven had her workplace in her parents' former home converted in stages into a site that brought together the various functions necessary to her work. Emerging gradually was an entity comprising a writing study, library, warehouse, and display storage area, a proliferating structure comparable to Kurt Schwitters' *MERZ-Raum* in Hannover, with the difference that with Darboven, most of the objects were not affixed to a specific location, but instead remained freely movable. She was able to reach into this inventory, containing many thousands of items, when she wished to complement or complete her handwritten works with historic or contemporary objects. In the event the required object or prop was not present in her own collection and was impossible to acquire, it was specially produced in the appropriate materials by artisans on commission from the artist.

Step-by-step, as in a labyrinth whose pathways were known only to the artist herself, the numerous rooms of her residence "Am Burgberg" reveal the facets of her astonishing and enigmatic world.¹¹ A unique situation: evident in the plethora of objects of the most diverse kinds, among books, old furniture, globes, model ships, stuffed animals, colored porcelain busts, dolls, and even "junk," is an internal order that remains perceptible beneath the outward disorder. There are sections for musical instruments (pp. 291ff.), animals, theater props, bronze sculptures, and memorabilia, everything complemented by numerous bookcases and by countless framed, handwritten works by the artist. Visitors soon realize



Fig. 1
Bismarckzeit (Bismarck Time), 1978, Kunstmuseum Bonn

they are not in a museum or antique shop, but instead in a “personalized Gesamtkunstwerk,”¹² one that follows its own laws. An affinity with the interiors of buildings of Kurt Schwitters in Hannover, Norway, and England is joined by associations with the two “art storage containers” that the German-Swiss artist Dieter Roth (1934 – 2009) installed and left behind, also in Hamburg. Standing in the foreground of these two “environments”¹³ was also the desire to generate essential interrelationships through the accumulation of numerous objects, thereby determining the legibility of the artist’s own works. In both cases, it is a question of the “totality of the scenic performance. . . . You enter the artist’s carefully delimited *hortus conclusus*. A place of refuge and of development. The three-dimensional configuration of space reveals basic features of the author’s inner physiognomy.”¹⁴ It is also an expression of the artist’s intentions. In this respect, it hardly matters that Roth for the most part assembled his own works, while Darboven gathered together objects produced by others in overwhelming abundance alongside her written works.

Hanne Darboven’s praxis, beginning with *Bismarckzeit* in 1978, of systematically using selected objects from among her own belongings as material for installations allows us to assume that she by no means regarded her “collection” as something haphazard. On the contrary: Since she collected diverse objects with the same obsessive drive that gave rise to her handwritten works, there may well be a direct connection between the two activities. I would argue that she regarded the two—collected objects and written works—as a unit, and at the same time as components in an all-encompassing “cultural history” of humanity. As increasingly complex materials found their way into her written works, the need grew to convey these contents not just conceptually, but in a sensory way as well. Not only high culture in the form of classical literature—as for example Homer’s *Odyssey*, Heinrich Heine’s *Atta Troll*, and prose works by Gertrude Stein and Virginia Woolf—but also everyday culture, embodied in ordinary objects, represents a kind of historical testimony, even if this is inadvertent. That is why twentieth-century “pop icons” like Marilyn Monroe and Charlie Chaplin surface alongside copies of classical statues among the accumulation of objects in the “Am Burgberg” buildings, why stuffed baboons and porcelain chamber pots appear alongside fine musical instruments, why numerous figurines—a drumming monkey, Mickey Mouse—appear alongside ritual masks from the South Pacific. All of these objects, more or less steeped in history, these imitation artworks and anonymous, discarded things, are elements of a universe that is regarded as an entity by the artist, one that can be grasped in biological-physical terms as time, and in material terms as history. Darboven shaped her habitable “collection” with a strong artistic will, transforming it into a sensuous counterpart to her written works.

In autumn 1991, at my invitation, Hanne Darboven showed her work in the larger of the two Hamburger Deichtorhallen.¹⁵ Available were more than 3,500 square meters, for an art that for the most part took the form of the relatively small format of a standard DIN A4 page: no mean task. All the same, the artist was able to draw upon the inexhaustible fund of her works on paper, which she stored in cartons and binders in her house “Am Burgberg.” A number of large bundles were selected for the gigantic exhibition: *Kulturgeschichte 1880 – 1983* (Cultural History 1880 – 1983) (1980 – 1983; pp. 230ff.), *Requiem* (1971 – 1985), *Ost-West-Demokratie* (East-West Democracy) (1983; pp. 116ff.), *Schreibzeit* (Writing Time) (1975 – 1980; pp. 216ff.), and *Raum New York* (New York Room) (1966 – 1968). *Kulturgeschichte* alone encompassed 1,580 sheets, framed in black, and *Schreibzeit* 3,500. There were also smaller groups of works, such as *Hommage an meine Mutter* (Homage to My Mother) and *Max Dauthendey. Die geflügelte Erde* (The Winged Earth), the work that gave the show its name. Darboven refers here to a book by Max Dauthendey (1867 – 1918), a German poet and globetrotter who was born in Würzburg and died on Java. Conceived by the author as a “Song of Love and the Wonders of the Seven Seas,” it represents one of the last poetic and lyrical reports of a journey around the world.

Approximately 7,000 framed sheets had to be positioned in the enormous gallery, an impossible task without the help of a computer program. Another essential component of the installation was music. Recordings of several parts of *Requiem* and the *Leo Castelli Symphony*, scores composed by Hanne

Darboven, resounded in the large space, musical interpretations of the endless columns of numbers. Some visitors were astonished by the presence of numerous three-dimensional objects in the exhibition. Hovering at a height of approximately eight meters was a winged angel with a trombone, a symbol of music. In the section “Cultural History,”¹⁶ visitors were greeted by porcelain heads of Elvis Presley, Clark Gable, and Charlie Chaplin (fig. 2). There was also an antiquarian puppet theater, as well as a huge crescent moon which floated above everything. Dominating the center of the hall, and set up on a pedestal, were a model sailing ship and a reduced reproduction of the Pergamon Altar, graphic references to the spread of civilizational progress and high culture. On display in the booth with early works from the years 1966 to 1968 was Darboven’s old worktable, complete with the drawings she brought back to Hamburg with her from the New World. These objects have a strong sensuous presence. They generate thematic correspondences with the written works, and thanks to their own associative impact, they expand the contexts of these works in essential ways.

In 1997, Darboven showed one of her most extensive works, and one for which objects play a central role, under the title *Kinder dieser Welt* (Children of This World) (pp. 138ff.) at the Staatsgalerie Stuttgart (fig. 3). Produced within a period of six years after German reunification in 1990, this group of works focuses thematically first on the fundamental political transformation in Europe, on the end of the Cold War, and second on the world of children as guarantors of the future. Requiring more than four years was her “search for dolls and doll furniture, toys and pop-up books, whose provenance from various different countries” was meant to embody “the multiplicity of the cosmopolitan thematically.”¹⁷ With the central motif of childhood, Hanne Darboven turned her attention now in a highly committed way to the present, toward the—as she believed—hopeful future of the children of “this” world.

Considering the theme, it hardly seems surprising that various toys are found among the striking elements of the installation of this group of works. Astonishing instead is the precision with which the toys are chosen and employed. Such objects were always present in the “Am Burgberg” buildings. Belonging to her repertoire from the very beginning were dolls with porcelain or wooden heads, wearing beautiful clothing with ruffles and flounces. Procured for *Kinder dieser Welt* were additional new, artfully designed dolls, with the intention of emphasizing their significance within the ensemble. These were “both painstakingly hand-



Fig. 2
Kulturgeschichte 1880 – 1983 (Cultural History 1880 – 1983), 1980 – 1983, Deichtorhallen Hamburg, 1991



Fig. 3
Kinder dieser Welt (Children of This World), 1990 – 1996, Staatsgalerie Stuttgart, 1997

crafted old collector's pieces, as well as new industrial mass commodities—decisive for the selection was authentic usability, a broad thematic spectrum, and production dates stretching across a period of one hundred years.”¹⁸ Each of the dolls, which belong to various “races,” has its own setting: A few recline on small chaise longues (fig. 4), others sit in little upholstered armchairs, watched over by two standing, life-size dolls, a boy and a girl which are in actuality store-window mannequins wearing nightgown and pajamas.



Fig. 4
Kinder dieser Welt (Children of This World), 1990–1996, Art Basel, 2014

as well. In a few instances she makes direct reference, for example, to nineteenth-century neoclassical sculpture, to Japanese woodcut prints, and to the customs officer Henri Rousseau. In the mid-1990s, she devoted an extensive group of works to a single artist; these were premiered at the Deichtorhallen in Hamburg in 1999/2000 under the title *Hommage à Picasso* (Homage to Picasso) (figs. 5 and 6).¹⁹ The basis of this work is 9,720 sheets of paper with handwritten “notations” in standard DIN 4 format (measuring 29.7 by 21 centimeters), which the artist had framed in groups of thirty-six behind glass, in 270 wooden frames with the dimensions 144 by 196 centimeters. The sheets were then hung on the wall in a dense configuration. The painted frames, manufactured in Poland by local craftspeople, play a significant role. Their ornamentation is borrowed from Pablo Picasso’s painting *Seated Woman in Turkish Costume* (1955), now in the collection of the Hamburger Kunsthalle. To decorate the frames of the lithographs on display, the anonymous craftspeople used motifs and colors from the Picasso painting: circles, lozenges, strokes, rectangles, and crosses. Set in an analogous painted frame like the other “notations,” the reproduction of the *Seated Woman* sets the theme of the exhibition. Picasso multiplied, one could say.



Fig. 5
Hommage à Picasso (Homage to Picasso), 1995/96,
Deichtorhallen Hamburg, 1999/2000

Numerous historic toys, such as rocking horses and chickens in painted wood, tricycles, giraffes, hobbyhorses, and seesaws, complete this image of a nostalgic “children’s paradise,” which the artist wanted to rescue from the past for the sake of the future. These props correspond to the written works, supplemented by reproductions of toys, whose subjective codes refer to the irreversibility of time and at the same time visualize the present moment of “today.” Allusions to the artist’s own childhood flow into political and historical reminiscences. Yet the atmosphere is almost cheerful; Darboven has added a relaxed, playful note to the rigor of the conceptual approach.

Found in Darboven’s work are numerous references to cultural history, and to art history

The ensemble, presented in ten different rooms, was completed by a number of three-dimensional objects. Naturally, there had to be a bronze bust of the Spanish master, in this case in the style of a classical Roman portrait, the work of the sculptor Inge Polynice. With a group of three donkeys fashioned from birch twigs,²⁰ Darboven alludes to Picasso’s

Spanish home, but also biographically to the rural surroundings of her house in Harburg, in whose vicinity horses and other farm animals are kept. A similar meaning can be attributed to the bronze goat, which figures as an additional animal exhibit alongside a colorful parrot. Here, we find an allusion to the artist's own pet goat Micky, which she had stuffed after its death and set up on display in the "Am Burgberg" house. For the exhibition, however, the artist chose a sculpture by Wolfgang Binding, whose expressive realism apparently seemed more appropriate. The bronze animal refers unmistakably to Picasso's goat sculptures; the goat—a motif with Mediterranean and classical connotations—played a significant role in the Spanish artist's mental universe. Added to the Berlin reprise at the Deutsche Guggenheim in 2008 were two tall glass display cases with metal zodiac figures, produced by a German firm specializing in souvenirs and replicas. Darboven chose these zodiac forms because their formats play with "Picassoesque" elements, but without possessing any independent creativity—the inflation of made-to-order art forms.

Together with the painted paraphrases of the textile motifs from the painting *Seated Women in Turkish Costume*, the other three-dimensional elements of the installation formed an elaborate ensemble of references to the role of celebrity and originality in art. At the same time, "with *Hommage à Picasso*, Darboven confronts the meaning and significance of the use of repetition and citation. Her homage to Picasso certainly comments upon the Spaniard's works, but even more so, it paints a picture of her own art and praxis. Through the lens of Picasso's life and work, Darboven considers how her late-career work will stand the test of time and judgment of history."²¹ With the Picasso theme, the artist continues in an exemplary way her investigation of the relationships between the rational-conceptual and the sensually perceptible components of her work. The three-dimensional and found objects, joined occasionally by the works of other artists, play a role that should not be underestimated, since they generate the desired interrelationships. In their double function as emblems of time *and* of history, the written works and the objects she assigns to them become inseparable from this point onward. Their joint appearance becomes the artist's signature.

- 1 Christine Pries, ed., *Das Erhabene*, Acta humaniora (Weinheim: Wiley, 1989), p. 6.
- 2 Ibid., pp. 11–12.
- 3 From https://de.wikipedia.org/wiki/Philosophie_der_Zeit (accessed on March 14, 2015).
- 4 Quoted in Franz Meyer, “Hanne Darboven,” in *Hanne Darboven – Ein Monat, ein Jahr, ein Jahrhundert: Arbeiten von 1968 bis 1974*, exh. cat., Kunstmuseum Basel (Basel, 1974), p. 6; reprinted in Zdenek Felix, ed., *Hanne Darboven: Ein Reader; Texte zum Werk* (Cologne: Oktagon, 1999), p. 19.
- 5 Ibid.
- 6 Tilman Osterwold, “Hanne Darboven – Zeit und Weltansichten,” in *Hanne Darboven*, ed. Institut für Auslandsbeziehungen, exh. cat., Palazzo Stelline, Milan (Ostfildern: Hatje Cantz, 2000), pp. 6–7.
- 7 Anne Rorimer, *New Art in the 60s and 70s: Redefining Reality* (London: Thames & Hudson, 2001), p. 14.
- 8 As Miriam Schoofs points out, it was a copy of the statue *Fürst Bismarck mit seinem Hunde Tyras* (Prince Bismarck with His Dog Tyras) (1897) which was set up in Berlin-Grunewald; it was destroyed in World War II and replaced by a replica in 1996. Cf. *Hanne Darboven: The Order of Time and Things; The Home-Studio of Hanne Darboven*, ed. João Fernandes, exh. cat., Museo Nacional Centro de Arte Reina Sofía, Madrid/Deichtorhallen Hamburg (Madrid, 2014), p. 35, n. 41.
- 9 Klaus Honnef, ed., *Hanne Darboven: Bismarckzeit*, exh. cat., Rheinisches Landesmuseum Bonn (Cologne: Rheinland Verlag, 1979), n.p.
- 10 Ibid.
- 11 See Miriam Schoofs, “‘My Studio am Burgberg’: Hanne Darboven’s Home-Studio as the Nucleus of Her Oeuvre and Individual Cosmos,” in *Hanne Darboven: The Order of Time*, pp. 15–37.
- 12 Laszlo Glozer, “Ankommend abreisen: Der Nomade in seiner Zeit,” in *Dieter Roth, Originale* (Hamburg, London: Hansjörg Mayer, 2002), pp. 9–34, here p. 24.
- 13 These are firstly the “Museum Dieter Roth Foundation” in Hamburg-Harvestehude, which was developed from a studio belonging to the artist in the home of the collector and patron Philipp Busse, and secondly the “Schimmelmuseum” (Mold Museum), which contains chocolate objects by Dieter Roth.
- 14 Glozer, “Ankommend abreisen,” p. 25.
- 15 *Hanne Darboven: Die geflügelte Erde*, Deichtorhallen Hamburg, October 22 to November 24, 1991. The show went on to the Stedelijk Van Abbemuseum in Eindhoven, where it was on view from January 25 to March 8, 1992.
- 16 *Kulturgeschichte* was shown for the first time in 1986 at the Musée d’Art moderne de la Ville de Paris. In 1996/97, the Dia Art Foundation showed the ensemble in New York in a special arrangement.
- 17 Ina Conzen, “Das kleine Einsmaleins,” in *Hanne Darboven: Kinder dieser Welt*, exh. cat., Staatsgalerie Stuttgart (Ostfildern: Hatje Cantz, 1997), pp. 9–27, here p. 9. This work was shown in an altered form at *Art Unlimited* in Basel in 2014.
- 18 Ibid., p. 12.
- 19 *Hanne Darboven, Hommage à Picasso*, Deichtorhallen Hamburg, November 18, 1999 to February 27, 2000. The exhibition was shown in a modified form in 2006 at the Deutsche Guggenheim in Berlin. Performed in the course of the exhibition were a number of the artist’s musical compositions.
- 20 According to information provided by Miriam Schoofs, Hanne Darboven acquired the wicker donkeys from the Hotel Lindner in Harburg. She purchased the original frame for the *Seated Woman in Turkish Costume* from the Galerie Lehmann, also in Harburg; see Schoofs, “My Studio am Burgberg,” p. 35, n. 43 and 44.
- 21 Valerie L. Hillings, “Portrait of the Artist: Hanne Darboven’s Hommage à Picasso,” in *Hanne Darboven: Hommage à Picasso*, exh. cat., Deutsche Guggenheim, Berlin (Ostfildern: Hatje Cantz, 2006), p. 47.

TIME HISTORIES

WORKS

BUNDESKUNSTHALLE

Frühe Zeichnungen (Early Drawings), 1953 – 1968

Various techniques on paper,
various dimensions

In 1999, Hanne Darboven assembled a body of work containing drawings from her days at school and the art academy and entitled it *Frühwerk* (Early Work); today, it can be considered the key to her oeuvre.¹ The drawings presented in the exhibition provide important insight into these early works, which also include the construction drawings she created during the period she spent in New York. They demonstrate how during her studies at the academy in Hamburg from 1962 to 1966 she found her way from representational art to abstraction.

Besides early still lifes with illustrations of her colored pencils or paint boxes (pp. 46f.) in around 1960, while still at school, she produced her first architectural construction drawings on colored paper (pp. 50ff.). The small sketches depicting interlocked cubes demonstrate Darboven's interest in rendering spatial-linear models, which she would then develop later out of the *Konstruktionen New York* (Constructions New York). A group of tree studies from 1960/62 (pp. 44f.) reveals the intensity with which she studied structures and their modification as early as that time; in 1980, Darboven integrated the drawings of leafless trees, which focus on the austere depiction of their branching, into one of her most complex works, the 415-page opus *Wende >80<* (Turning Point >80<). The clear, analytical form of the organic structure finds its equivalent in the system of the mathematical structures, photographs, and scores incorporated into the volume.²

After graduating from school in 1962, Hanne Darboven began studying at the Hochschule für bildende Künste in Hamburg, initially in the drawing class taught by Theo Garve, a student of Max Beckmann. *Bildnis eines unbekannten Jungen Mannes mit Hut und Zigarette* (Portrait of an Unknown Young Man with Hat and Cigarette), framed with red paper, presumably stems from this period. She produced her first abstract compositional sketches in the classes taught by Willem Grimm and Kai Sudeck. Those drawn with a reed pen feature a similarly clear delimitation of the pictorial area, within whose boundaries the abstract forms develop that were influenced by the Art Informel of that time. However, what was decisive for Hanne Darboven's later serial works were the courses

taught by Almir Mavignier. His Constructivist *Permutationen* (Permutations) became the point of departure for her material pictures, which she regarded as the most important works she produced during her studies at the academy. The consistent rules of her later works are already evident in the rigorous specifications of these works, which Darboven compared to the constructive scheme of a punched card. As she wrote herself, "The few material pictures [were] important for the transition, for what I took with me mentally-constructively to New York."³

Darboven traveled to New York in spring 1966, where she quickly made contact with Minimal and Conceptual artists, in particular Sol LeWitt and Carl Andre. There, between 1966 and 1968, she produced her *Kleine Konstruktion* (Small Construction) and *Konstruktion New York* (Construction New York) series, those key works in which Hanne Darboven found her way to her principle examination of the number by way of geometric construction drawings on graph paper. The seven drawings on display here (pp. 50ff.) from *Konstruktion New York* reveal her temporal processes, conceived from her considerations on the square, by means of repetition, reflection, reversal, duplication, and symmetry, which she then transferred into a system of lines. Much like Sol LeWitt, who in his three-dimensional aluminum structures rendered the possible combinations to form a line that he developed out of the surface and the grid, Hanne Darboven created wooden models from the drawings presented here. These models are being juxtaposed with the drawings for the first time in this exhibition. In contrast, the theme of time and the number is foregrounded in the drawing from the *Kleine Konstruktion* series: Darboven placed the date "8.30.68" into the strict system of coordinates of the graph paper, and in doing so rendered time by means of geometric measurements and checksum calculations.

Time as a "space-creating figure"⁴ would become the most important element in her subsequent works. She mentioned this in one of the letters she wrote to her parents while in New York: "Time is an irritating factor, has become one—. This unsettles me now and then—however, I don't want to start a fight, a race with it (time). Try to avoid over and over again—. Wanting to combat 'time' — the beginning to the end!—Capable of overcoming it?— A task—a goal!"⁵

Petra Roettig

- 1 The works were preserved by her mother, and were combined to constitute a cohesive body of works after the artist's death. The Hamburger Kunsthalle was able to purchase the entire complex in 2001 with funding provided by the Stiftung zur Förderung der Hamburgischen Kunstsammlungen and with the support of the Kulturstiftung der Länder. Cf. *Hanne Darboven: Das Frühwerk*, exh. cat., Hamburger Kunsthalle (Hamburg: Christians, 1999).
- 2 Cf. Margarethe Jochimsen, "Wende '80': Ein episch musikalisches Lehrstück für den Frieden; Das Prinzip Zeitlichkeit," in *Hanne Darboven: Wende "80,"* ed. Jochimsen, exh. cat., Bonner Kunstverein (Bonn, 1982), n.p.
- 3 Cited in "Das war kein malerischer Flop, sondern notwendiger Werdegang: Hanne Darboven im Gespräch über ihr Frühwerk; Mit biographischen Notizen," in *Hanne Darboven: Das Frühwerk*, pp. 133–140, here p. 137.
- 4 See Elke Bippus, "Wiederholungen, Reihen und Netze: Zum Verhältnis von Konstruktionszeichnungen und Textarbeiten im Werk von Hanne Darboven," in *Hanne Darboven: Das Frühwerk*, pp. 17–26, here p. 20.
- 5 Letter dated August 28, 1966, cited in Hanne Darboven, *Briefe aus New York 1966–68 an zu Hause* (Ostfildern: Cantz, 1997), n.p.

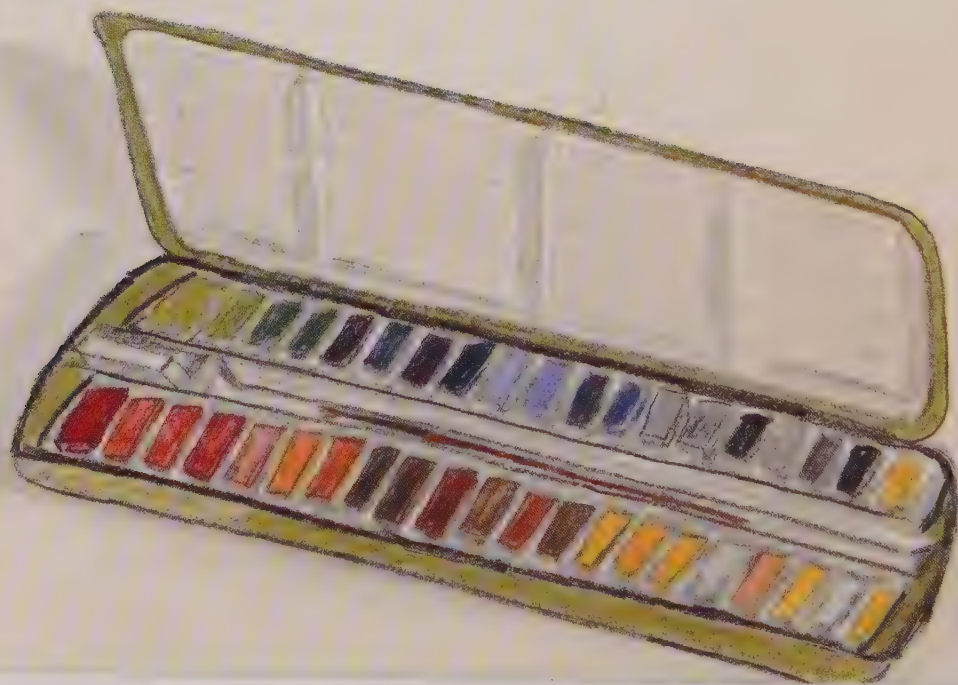


H. Douven

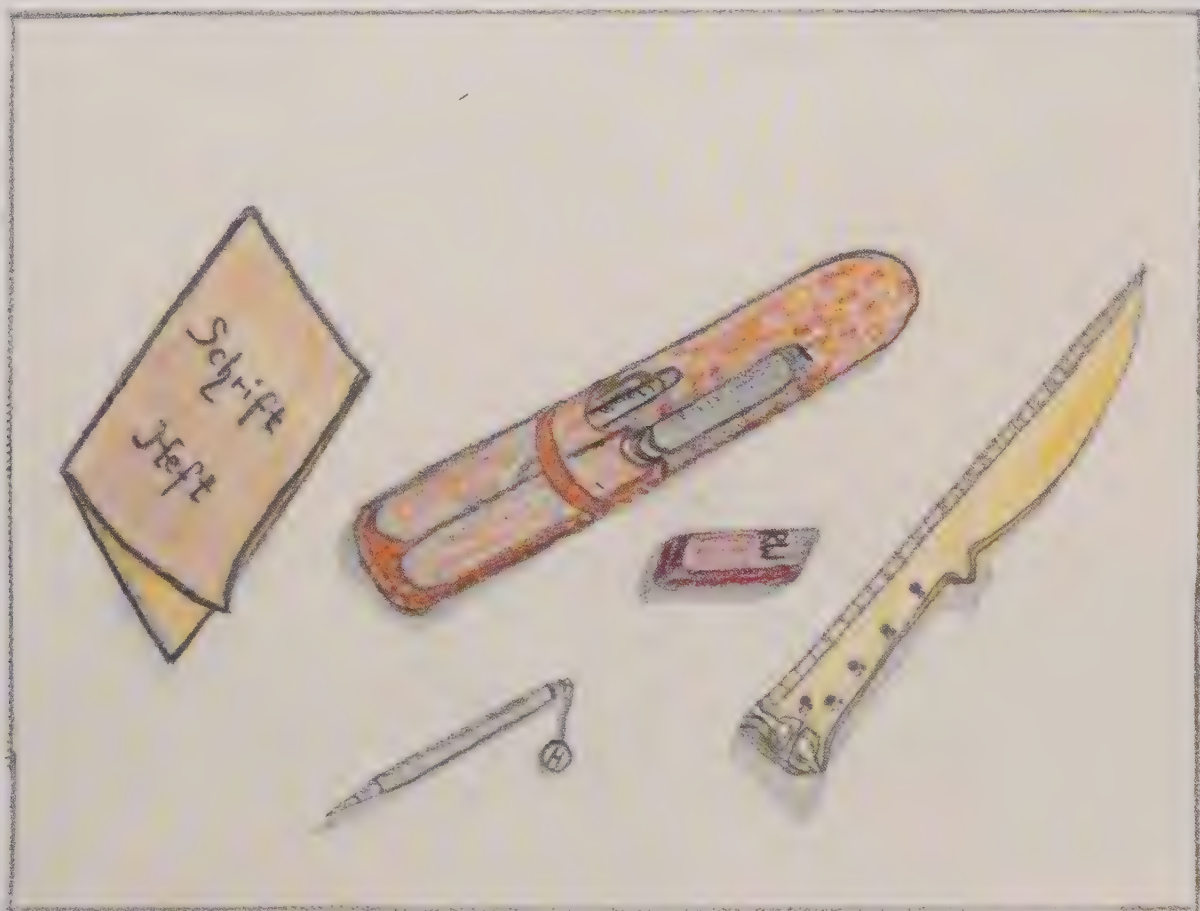


HANNE DARBOVEN

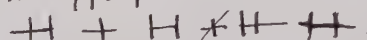
Hanne Darboven



Der Name der Künstlerin in Blockschrift, Farbkasten
(The Artist's Name in Capital Letters, Paint Set), 1954 – 1962



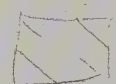
Zwei Stilleben mit Schreibutensilien
(Two Still Lives with Writing Utensils), 1954–1962



$I - I_{sp}$
 $I_{sp} - I$

M!
 keine Doppelstriche

aussen



W₁

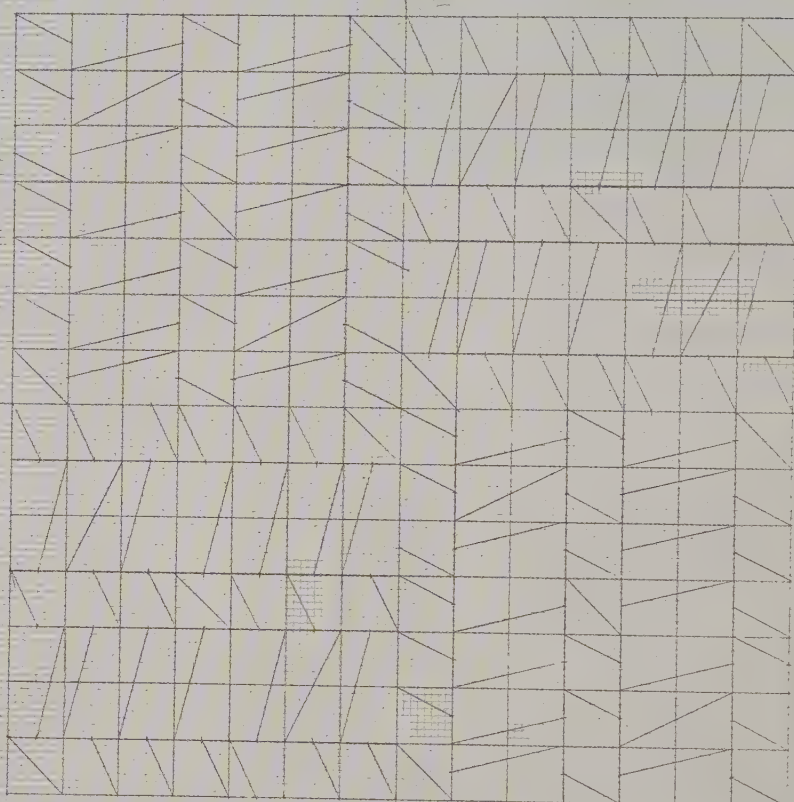


aussen nicht gezeichnet

$I - I_{sp}$: Drehung
 $I_{sp} - I$



I
 II
 III
 IV
 V
 VI
 VII
 VIII
 IX
 X
 XI
 XII



I
 II
 III
 IV
 V
 VI
 VII
 VIII
 IX
 X
 XI
 XII

H F F I A A I I E

I
 II

nicht fest vereinbart
 keine Doppelstriche

keine Rechte, Drehung

T

sp

~~keine Doppelstriche~~

Blatt 3

Modell 1/3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

(1. Kombinationen von 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100)

Handwritten table with numbers and some crossed-out cells. Includes a small diagram at the top with a circle and arrows.

Handwritten table with numbers and some crossed-out cells. Includes a small diagram at the top with a circle and arrows.

Handwritten table with numbers and some crossed-out cells. Includes a small diagram at the top with a circle and arrows.

Handwritten table with numbers and some crossed-out cells. Includes a small diagram at the top with a circle and arrows.

Small handwritten table with numbers and some crossed-out cells.

Handwritten notes and diagrams, including a small table with numbers.

Handwritten notes and diagrams, including a small table with numbers.

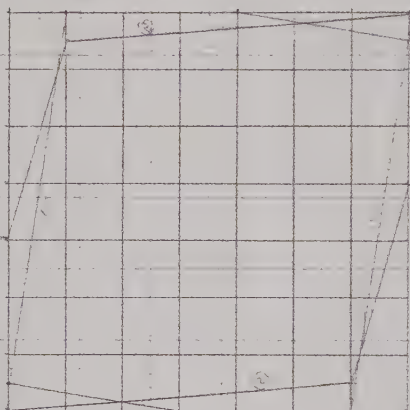
van I^x

van I^x

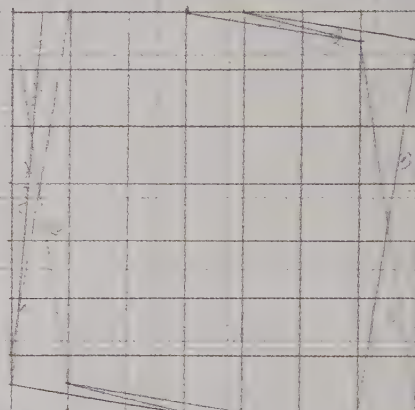
van I^x

①

②



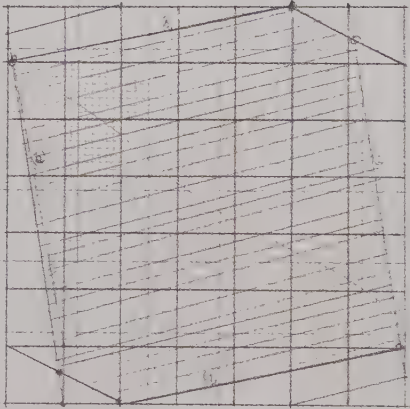
③



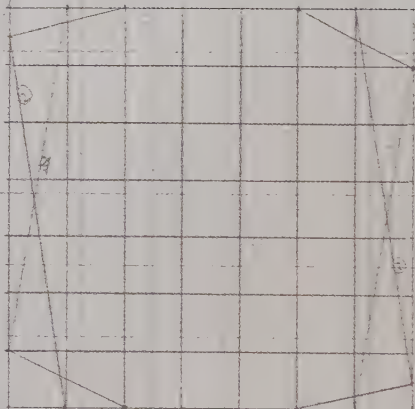
van I^x

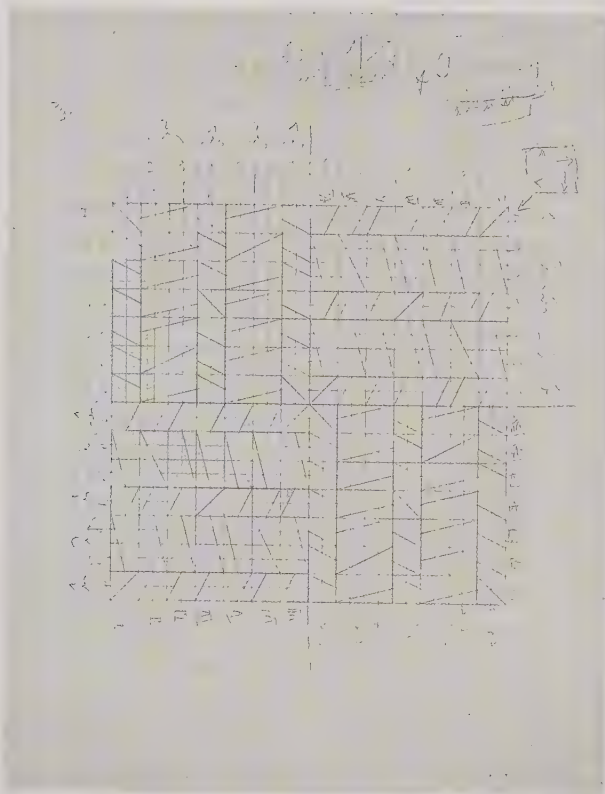
van I^x

①

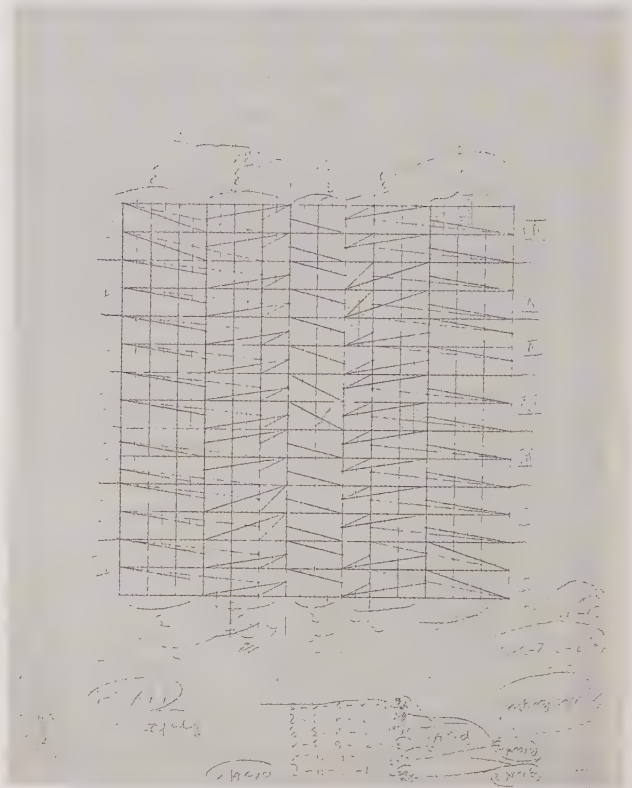


②

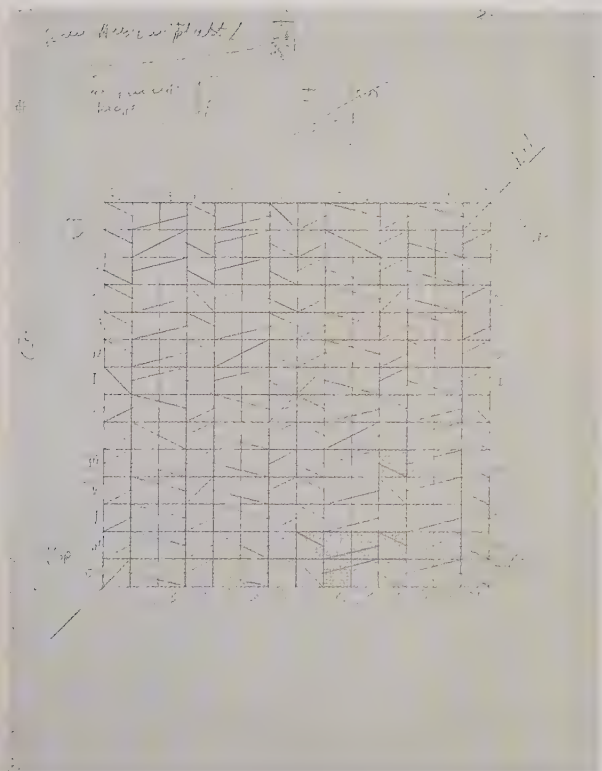




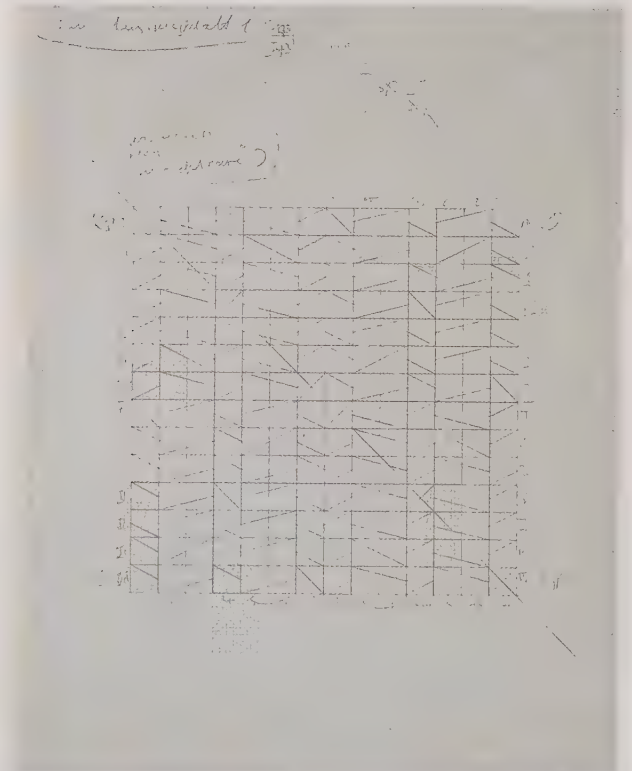
21-



22-



23-



Ohne Titel (Materialbild)
(Untitled [Material Picture]), ca. 1965

Wooden panel, screws, metal lacquer
107 × 99 × 3 cm

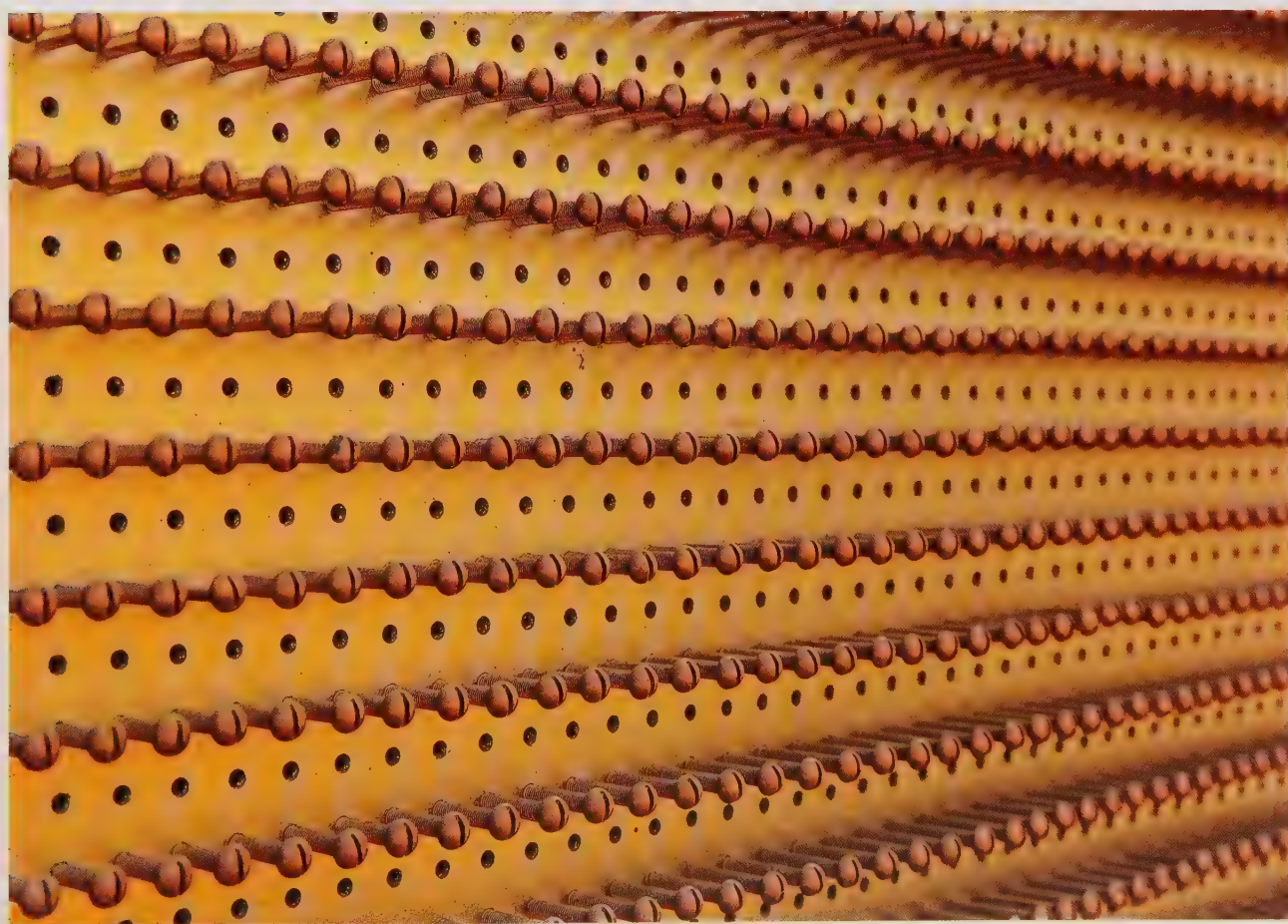
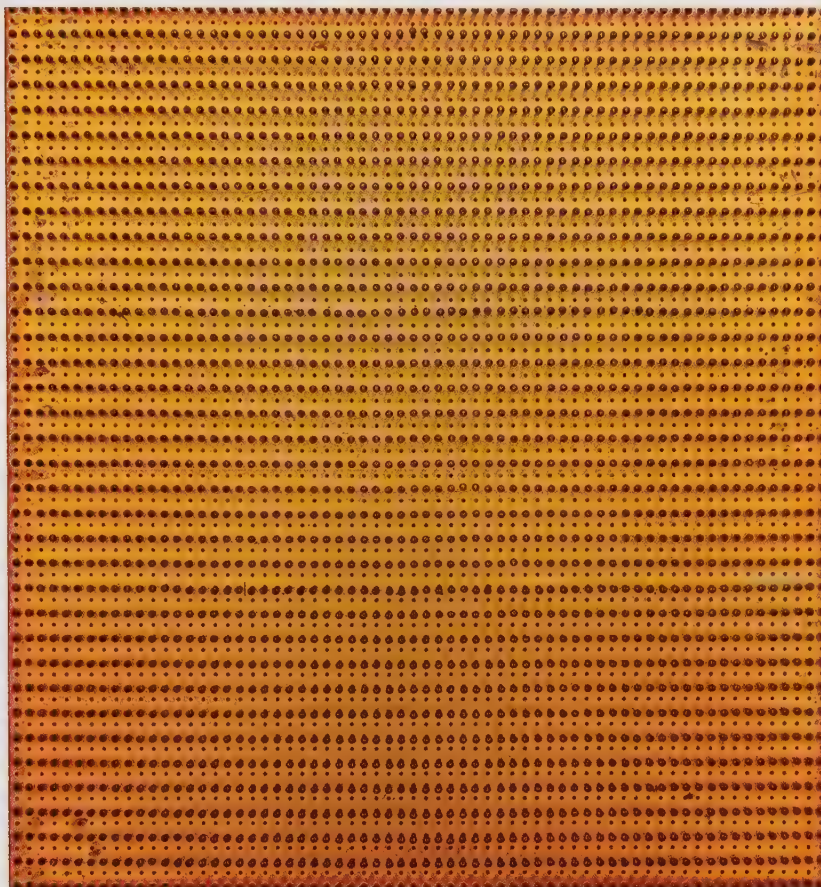
This massive, nearly square wooden panel covered with screws testifies to the brief but crucial phase in which Darboven experimented with material pictures in the style of Op Art and ZERO Art in the early 1960s. Thanks to her last teacher at the academy in Hamburg, the artist and graphic designer Almir Mavignier, who was a representative of New Tendencies and Op Art, the young artist had come into contact with the Concrete Art around Max Bill and Josef Albers, the information aesthetics of Max Bense, and work by artists from the ZERO group in the Rhineland. This made it easier for her to permanently turn away from the prevailing Art Informel and Tachism as it was still taught at the academy in Hamburg. The “dot paintings” for which Mavignier is known as a painter lastingly influenced Darboven’s artistic development; this is evident from her early perforations and permutations from the period she spent in New York. Her teacher created his paintings with the aid of a nail head: Mavignier applied rich cones of color to the canvas, producing a relief-like, visually flickering network structure. In contrast, Enrico Castellani, a member of the contemporary Azimuth group of artists, worked the canvas with a nail machine, likewise producing a relief-like grid. His monochrome white pictures produced a strong light and shadow effect. And finally, Günther Uecker employed nails not just as aids or a hidden artistic element, but as a visible material by using a hammer instead of a brush to pound nails instead of color pigments directly into the canvas or pictorial medium. Darboven also experimented early on with monochrome material pictures and nails. Like Op, Arte Povera, and ZERO artists, in this group of works she was concerned with a visual dynamization of art created by a relief-like surface structure and a preference for paints and materials that reflected light. This approach made use of techniques and materials that had previously not been used in art and thus broke with the tradition of the panel painting.

This material picture with a regular grid pattern consisting of even, protruding screw heads was given a coat of coppery gold, shimmering metal lacquer. The artist covered the wooden ground of the picture with a regular grid of holes that run in straight lines;

she filled every second “line” with small screws inserted into the panel at varying depths in such a way that they almost unnoticeably increase and then decrease in length, resulting in a light, even undulation. It is not until it is viewed from the side or one moves past it that one notices this wave-like progression. The visual effect is heightened through the reflecting surface of the picture’s metal lacquer.

The performative increase and subsequent decrease, the programmatic processuality on which this dynamic effect is based, continues in Hanne Darboven’s body of work as a principle in the form of checksum calculations—the increase and ensuing decrease of the calculated frequency of the respective checksum values—as well as in the date-based structure of her entire late oeuvre. Moreover, in terms of form, this work-immanent dynamic can be found in Darboven’s characteristic wordless wave-like script and in the endless loops of her even handwriting. Besides a small selection of smaller, mostly silver or yellow material and nail pictures, this material picture, produced in the mid-1960s, is the only one of its kind and size that the artist permanently installed in her home-cum-studio.

Miriam Schoofs



Ohne Titel (Materialbild) (Untitled [Material Picture]), ca. 1965

Ohne Titel (Materialbild) (Untitled [Material Picture]), ca. 1965 (detail)

Taschenkalender 1966 – 2009 (Pocket Calendars 1966 – 2009), 1966 – 2009

44 pocket calendars with notes by Hanne Darboven
Ballpoint pen, felt-tip pen, and pencil on paper
Ca. 13 × 10 × 3 cm each

As a self-contained ensemble, the forty-four small, handy, private pocket calendars, used by Hanne Darboven as notebooks, illustrate an extreme of privacy, subjectivity, and reflection. They were begun in 1966, when Darboven, then twenty-five years old, spent two years in New York during her studies at the Hamburg Academy of Fine Arts. Entries concerning her new place of residence, and about her old home “Am Burgberg” in Hamburg-Harburg, attest to an invisible but existentially vital link between the two places—a link that the artist would thematize in numerous future works, and that would be dissolved only with her death in 2009. The importance of her maintenance of these calendars—in particular during her early isolation in New York—is documented by the published letters she sent to her parents from New York from 1966 to 1968, in which the young artist described her experiences.

These calendars—manufactured by the Brunnen firm, some acquired as complimentary gifts to the family firm of J. W. Darboven, and for the most part bound in leather or imitation leather, with a small pocket for filing notes—offer profound insight into Darboven’s mental universe and her personality structure. Early entries such as “read Brecht,” “Mom called,” “Guggenheim,” “didn’t take Bruno’s apartment,” and “double breakfast” provide glimpses behind the scenes and provide a picture of a young woman’s mental and conceptual cosmos. These touching remarks offer valuable insights, and continue to provide a basic understanding of the seemingly recalcitrant art of this systematic artist. It seems likely that these drawings, diary entries, and handwritten notes concerning everyday life provided her with the necessary basis for the written works—in which the gesture of handwriting itself became the theme of her artistic production—that were produced alongside them.

In the early years, Darboven understood that the act of writing was an act of documentation and reflection, one that makes it possible to transcribe events and to make thoughts manifest. This artistic principle would become her “trademark” over the course of time. Her handling of numbers, too, remains

indebted to their original task: They are not systematized here.

Until the summer of 1968, these early entries and collaged pages, produced in New York, served to record everyday necessities, such as appointments, addresses, directions, meetings, encounters, and experiences, and their maintenance allowed her to develop a growing feel for the authentic and deeply individual expression of the handwritten, the direct, the unmediated. This sensibility contrasts with the abstract tendencies and strategies of US-American Conceptual Art and Minimalism, which Darboven worked through artistically during the period of the early calendar entries, for example developing simple counting procedures with complex variation sequences which already incorporated the processual aspect as an overarching structural factor. Experiencing the turbulent artistic milieu of this period in New York, and influenced by artistic friendships with Sol LeWitt and Carl Andre, for example, she came to realize that art is—or can be—a connection between one’s own life and contemporary events. In the process she discovered her own individual artistic path, one that involved regular exhibition participation as early as 1967.

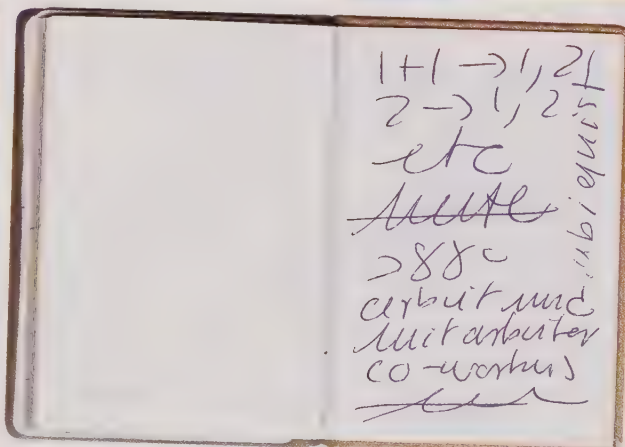
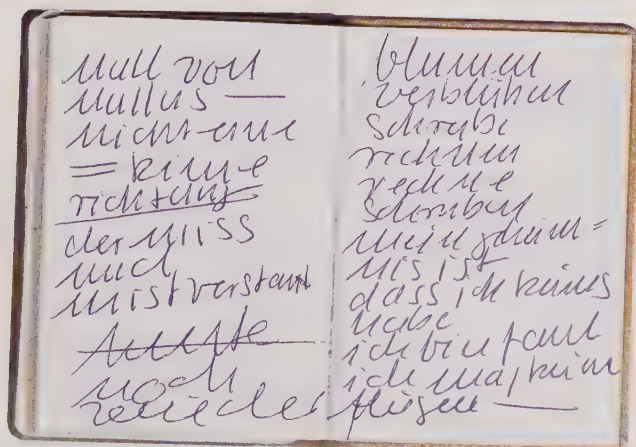
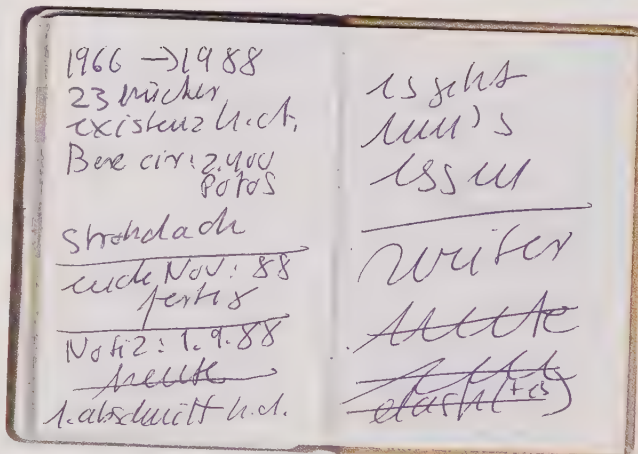
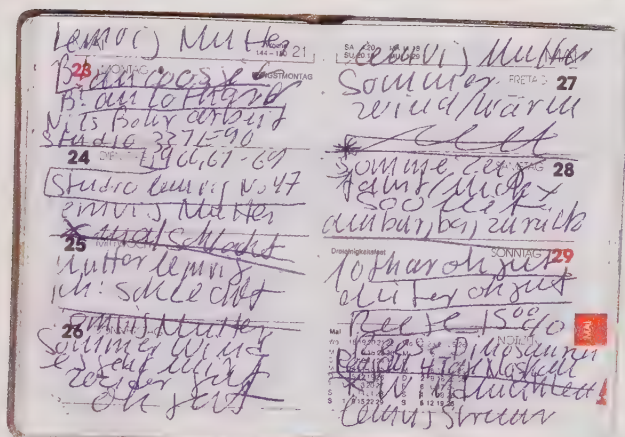
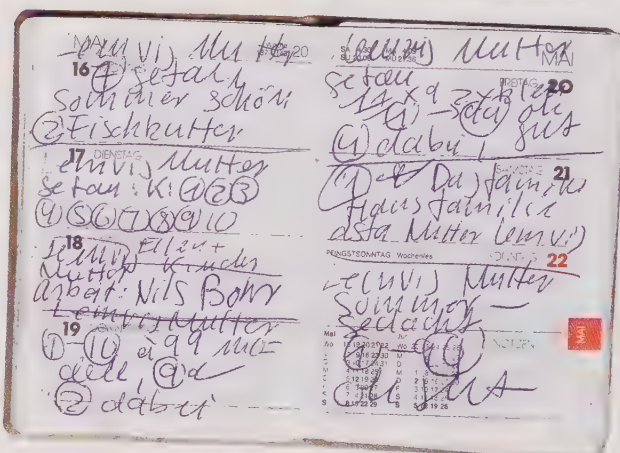
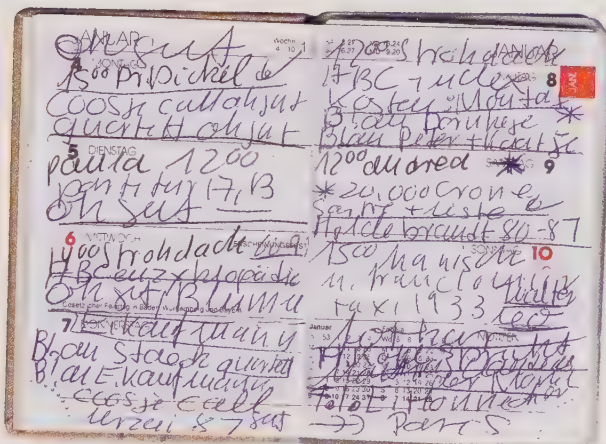
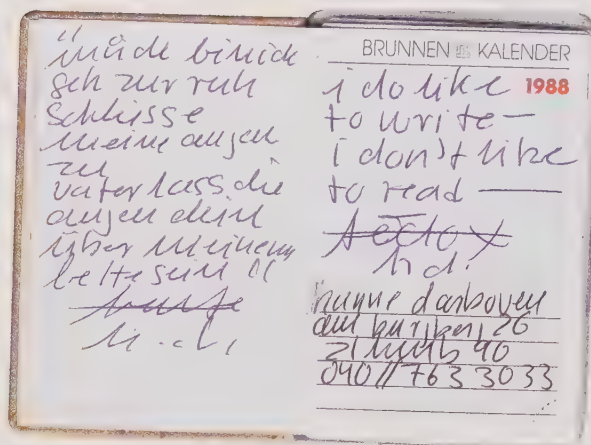
During the ensuing years, this “writing without describing,” as the artist herself characterized it, emerged as an artistic strategy parallel to the personal notations. The pocket calendars nonetheless remained an existential form of describing, recording, and archiving everyday life—almost accounting-style, and perhaps indebted to her family origins, which represent a recurring motif in interpretations of her work.

While the entries from the New York period have a practical, almost narrative character, with an orientation to the present day, like a journal, they become denser over time, and refer to an increasing degree to the works of art Darboven was producing. Her notations served as sketches, initial structural drawings, making it possible to test out ideas and engage in reflection. Mixed with references such as “it’s about eating,” these calendar notes are often both endearing and revealing. And although Darboven herself said in 1988, “i do like to write and i don’t like to read,” the viewer may well enjoy reading these calendars. The pocket calendars represent an unparalleled constant in the work of Hanne Darboven.

Susanne Kleine



*Taschenkalender 1966–2009 (Pocket Calendars 1966–2009),
1966–2009, Bundeskunsthalle, 2015/16*



Mutter Gedächtnis aus Dänemark
MA 635 M. 16 P2 Gebote
200 Wundschäge
Die 9. Schweizer Arbeiter
189 H. Heine
Bourgeoisie: Brücke 1944
400 Paula / Kleben
100x Landparzen
Seite: x 14 H. Heine
Bedauern um Einfall
Jünger in der Schweiz
Carl in Bonn
SAMSTAG 15
Pueblo Negro da Bücher
beziehen: R. R. 1284
Zachary auf Sonntags. Part
auf in Madras.
11.2. Päckchen auf
Dicker Tee - Dose dankt
Tafel - Schokolade
auf den Berg, dankt
für: Hans - Hanser Gedichte
→ St. - Glauco CX9 = 591

[illegible]

Ohne Titel (Konstruktionszeichnungen New York)
(Untitled [Construction Drawings New York]), 1966/67

Pencil on paper

3 sheets, framed, 71 × 71 cm each

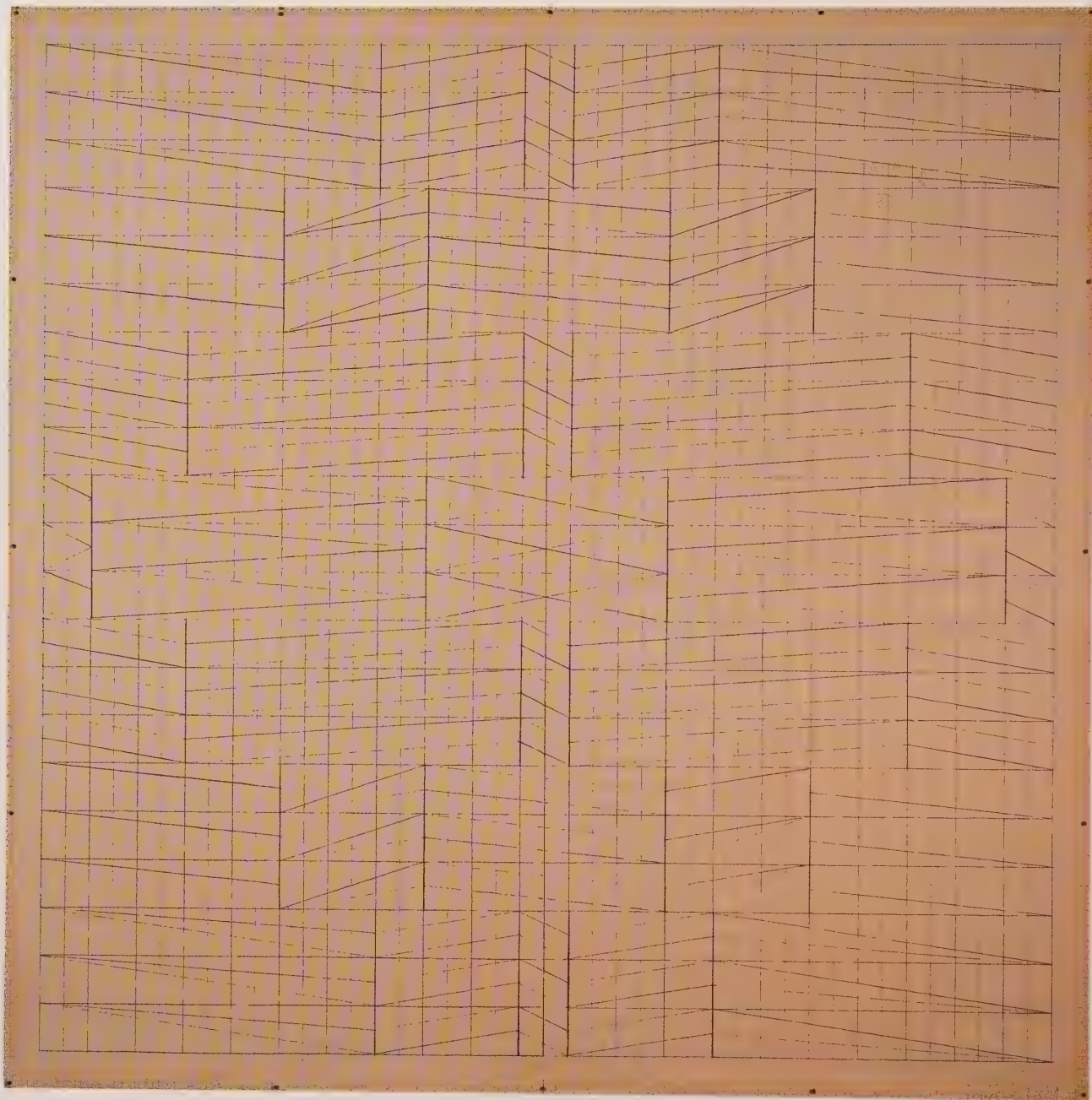
A tension between surface and system lies at the heart of the construction drawings that Darboven produced in New York between 1966 and 1967. Although the systematic component of her work was to become progressively more autonomous in the course of these two years, it initially served as a means of organizing and marking a surface. One indication of the instrumental status of the system in Darboven's early construction drawings is the multifarious, even unsystematic nature of her engagement with it. These years saw Darboven experimenting with a variety of rule-based operations, each of which generated a homogeneous non-compositional schema that could be transferred onto a gridded surface as a sequence of diagonal hashes, chevrons, and crosses whose overall visual effect was unpredictable. For the viewer, the work's system / surface tension is reproduced in a duplex structure of reading / looking. On the one hand, we may scan a drawing's every row and column individually to discern the symmetry of its internal sequence; on the other hand, we may grasp the structure of the whole by seizing on the regular distribution of a particular type of mark throughout the drawing (a set of crosses, for example). These two modes of viewing remain at odds, however, as visual vectors and cross-talk between columns create locally absorbing but unintended visual effects that hinder the visual perception of repetitions and variations among the drawing's component sequences. For instance, it is nearly impossible to "see" the relationship between identical columns on a drawing's left and right margins, not least because their visual value shifts along with the orientation of the chevrons relative to drawing's edge. The artist's thorough integration of the drawings' columns and rows, whose complex of interlaced symmetries create a highly differentiated totality, can only be decoded "beneath" a visual experience that both suggests and conceals a conceptual order. Although Darboven would never fully relinquish this tension, even relishing the way numbers themselves lie "quite pure on the plane . . . as a painterly element,"¹ after these early efforts she increasingly endeavored to subordinate visual to conceptual experience.

Samuel Johnson

- 1 Hanne Darboven, letter dated October 15, 1967, in: Darboven, *Briefe aus New York 1966–68 an zu Hause* (Ostfildern: Cantz, 1997), n.p.

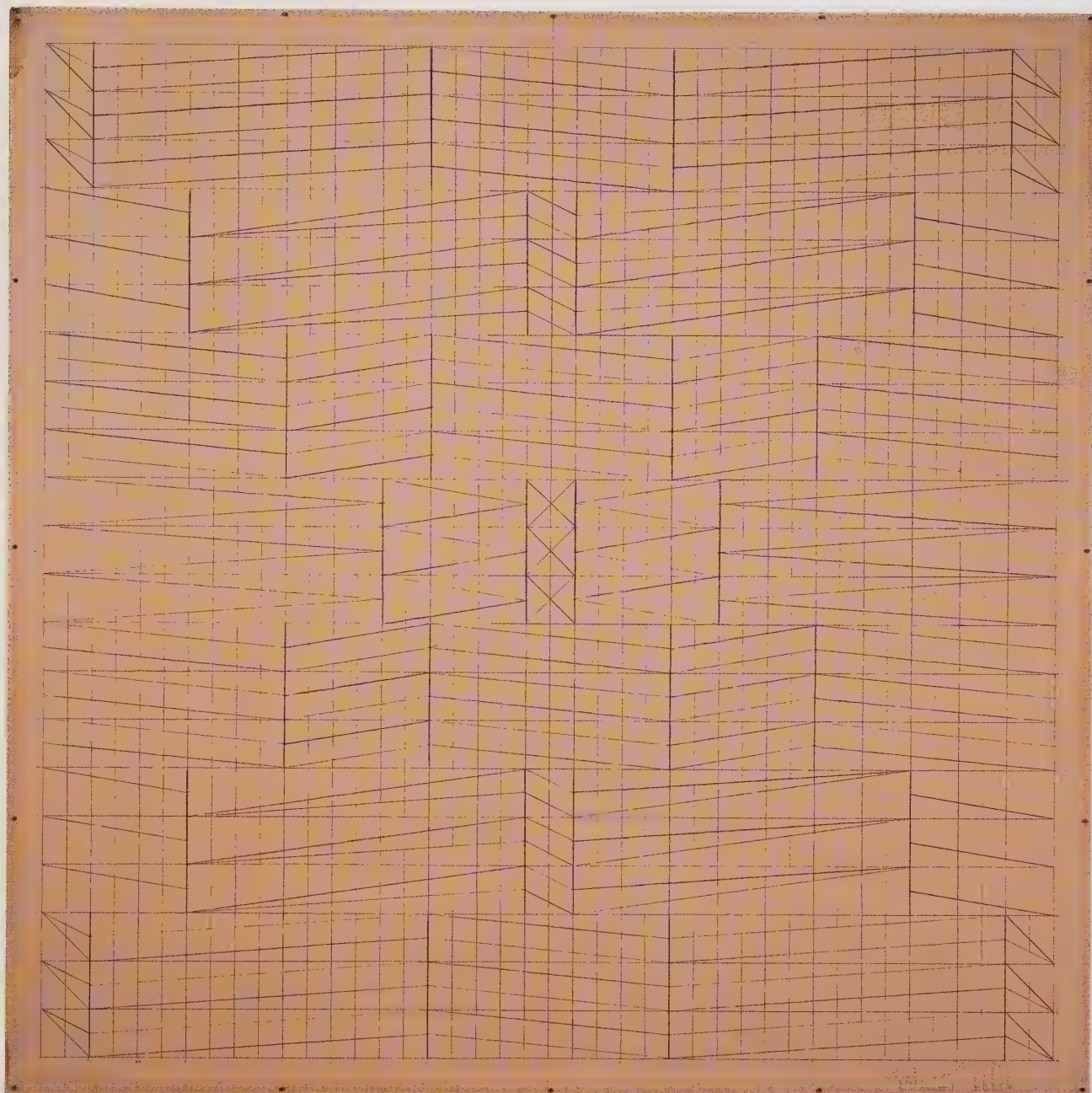


Ohne Titel (Konstruktionszeichnungen New York)
(Untitled [Construction Drawings New York]), 1966/67



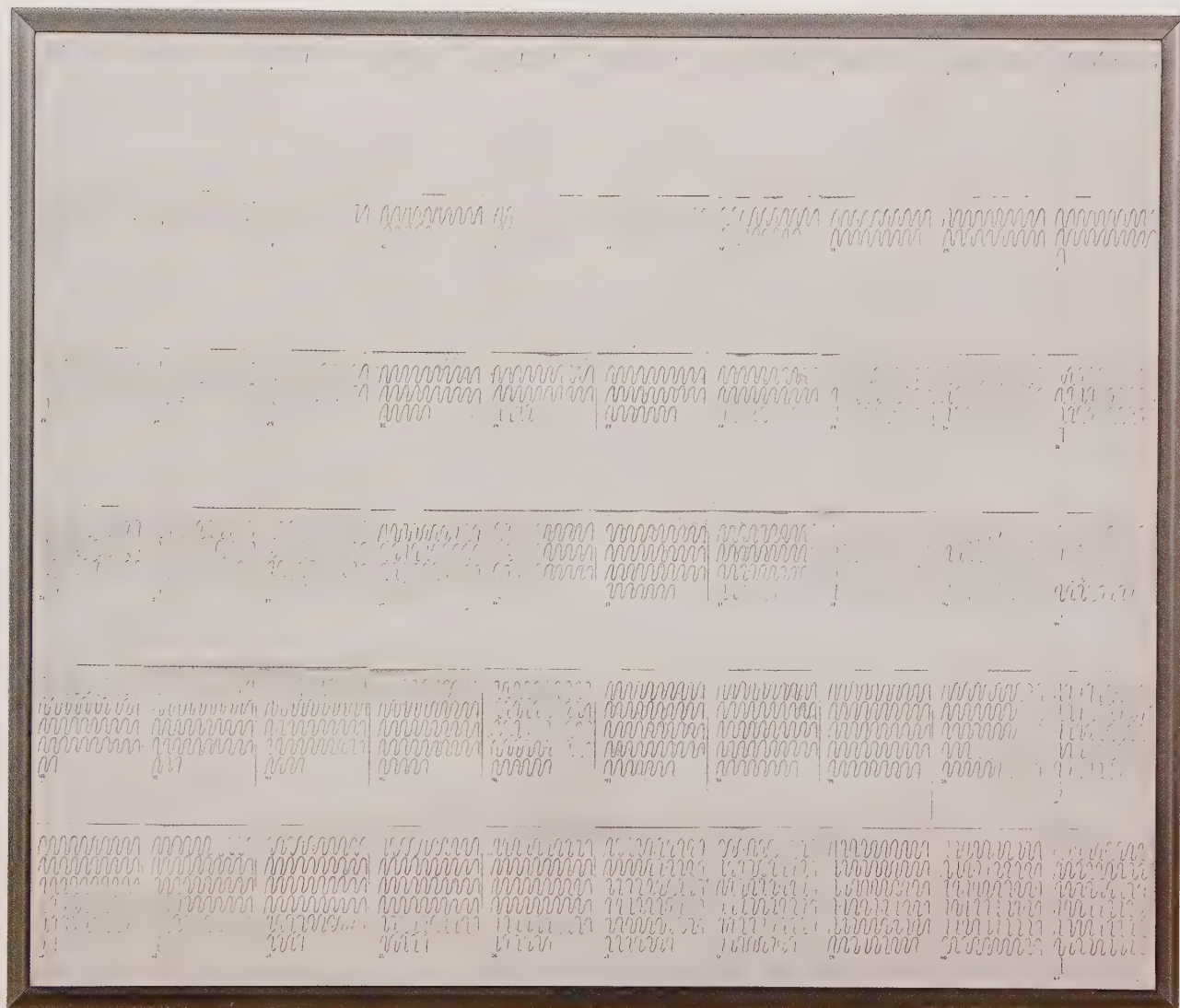
Without description of work: *Ohne Titel (Konstruktionszeichnungen New York)*

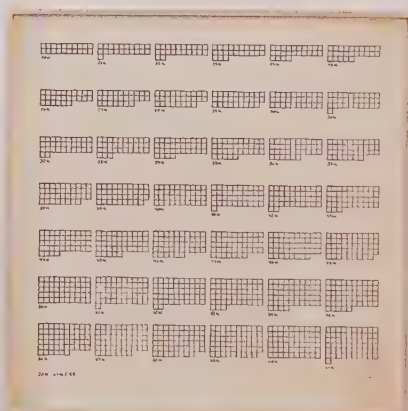
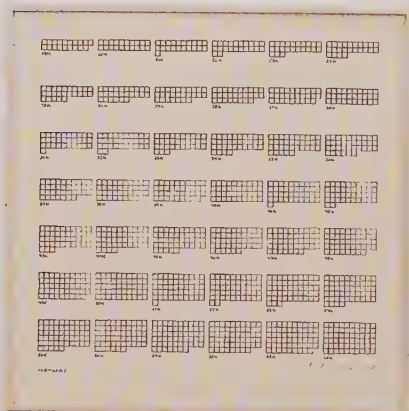
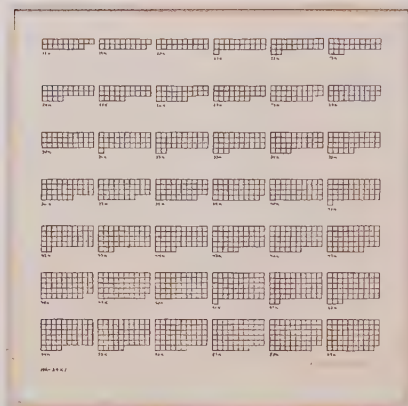
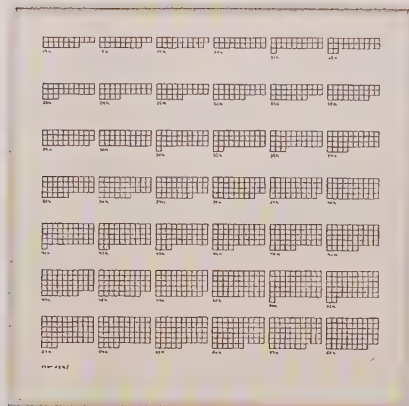
(Untitled [Construction Drawings New York]), 1966/67



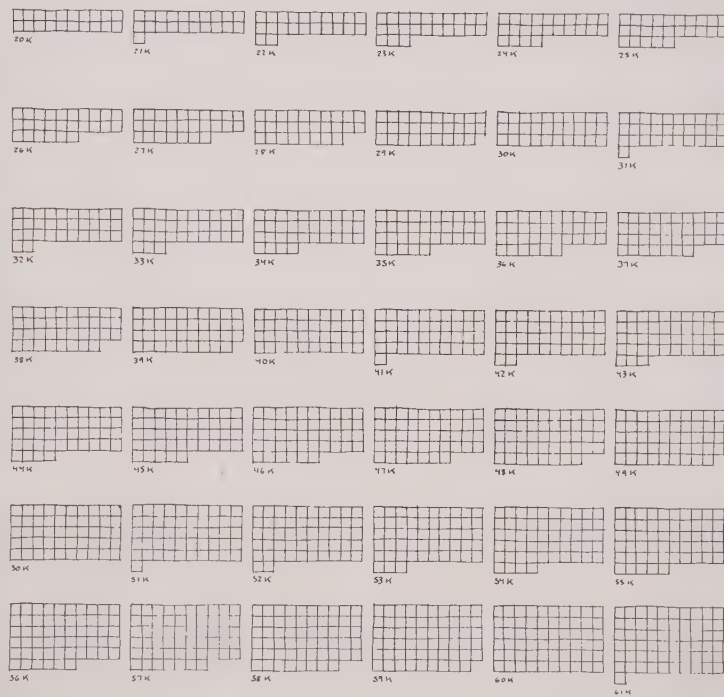
Without description of work: *Ohne Titel (Konstruktionszeichnungen New York)*

(Untitled [Construction Drawings New York]), 1966/67





Without description of work: *Ohne Titel* (4 Teile aus *Jahrhundertarbeit*)
(Untitled [4 Parts of the Century Work]), 1970/2002, Bundeskunsthalle 2015/16



20 H - 61 H / 99

20
 1
 3 3 3
 3 3 3 = 27K
 19
 2 2
 3 3 3
 3 3 3 = 27K
 18
 3 3 3
 3 3 3
 3 3 3 = 27K
 17
 4 4 4 4
 3 3 3
 3 3 3 = 27K
 16
 5 5 5 5 5
 3 3 3
 3 3 3 = 27K
 15
 6 6 6 6 6 6
 3 3 3
 3 3 3 = 27K
 14
 7 7 7 7 7 7 7
 3 3 3
 3 3 3 = 27K
 13
 8 8 8 8 8 8 8
 3 3 3
 3 3 3 = 27K
 12
 9 9 9 9 9 9 9
 3 3 3
 3 3 3 = 27K
 11
 10
 3 3 3
 3 3 3 = 27K
 10
 11
 3 3 3
 3 3 3 = 27K
 9
 12
 3 3 3
 3 3 3 = 27K
 27K = No20

70

This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf from an old book. The paper has a slightly textured appearance with some minor discoloration and faint horizontal lines. A dark border is visible around the edges of the page. There is no text or other markings on the page.

Without description of work:

Halbjahreskalender (Six-Month Calendars), 1971–2008

71 parts, ca. 22 × 31 cm each
Offset printing on cardboard
Facsimile

Together with the *Taschenkalender* (Pocket Calendars), which the artist maintained beginning in 1966, the *Halbjahreskalender* (Six-Month Calendars), begun in 1971, form the basis of the calendrical, systematic, ordered structure of Hanne Darboven's work. The templates here are simple, commercially available six-month calendars in the standardized DIN-A4 horizontal format (many of them promotional gifts or supplements to daily newspapers such as the *Harburger Anzeigen und Nachrichten* or the *Frankfurter Allgemeine Zeitung*, or purchases from stationery shops), whose predetermined structural order served to rhythmicize the individual work, the handwritten entries. Restricted formally by the limited space for entries within the narrow lines reserved for each day, the handwritten notes appear as abbreviations that refer to events, and seem to be—not unlike the calendrical checksum calculations carried out by Darboven beginning in the early 1970s—reduced to a “code” that reveals only basic information. Nevertheless, it is personal references such as “Dieter 12⁰⁰,” “16⁰⁰ Walter,” “Denmark,” or, on January 6, 1989, “* Grandma Micky †,” which find their way into the preprinted columns, and the individual handwriting does not appear schematized, as for example in other calendar works such as *Appointment Diary* of 1988/98 (pp. 134ff.). The deliberate use of highly regular handwriting makes it clear that Darboven undertook the transcription of texts, dates, and times, and that she understood writing here as an element of artistic design.

Here, it is the marked contrast between a predetermined ordering structure—with its systematic, objective time scheme on the one hand, and impulsive, gestural, and personal (time) entries on the other—that accounts for the charm of this work, and which positions the artist's daily labor of writing in the foreground.

Striking, however, is the year 1971, which is dominated entirely by checksum calculations, not personal references. By means of a mathematical procedure (based on the presupposition that the numbers from 1 to 9 are simple numbers, and can be added together as isolated magnitudes), Darboven

translates (time) entries into a compressed system that allows her to condense and encode time, at the same time leaving everything decodable. Darboven herself would later refer to these conversions as “mathematical prose.” She added the letter K to all numbers, the so-called “K-value,” a term derived from her early construction drawings and from the square “Kästchen” (boxes) of graph paper.¹

Perhaps it was a purely practical consideration based on a lack of space that prompted Darboven to discontinue the checksum calculations in this medium, instead notating brief personal entries or basic information.

Susanne Kleine

- 1 In subsequent works, Darboven translated these K-values into numerical sequences, written-out number words, or drawn boxes.



Halbjahreskalender (Six-Month Calendars), 1971–2008,

Bundeskunsthalle, 2015/16

31

31

30

31

30

1971

VII

VIII

IX

X

XI

XII

JULI	AUGUST	SEPTEMBER	OKTOBER	NOVEMBER	DEZEMBER
D 1 1.8. 0-26 27 F 2 1.8. 0-27 1 S 3 1.8. 10-28 1 M 4 1.8. 12-29 28 M 5 1.8. 12-30 1 D 6 1.8. 13-31 1 M 7 1.8. 14-32 1 D 8 1.8. 15-33 1 F 9 1.8. 16-34 1 S 10 1.8. 17-35 1 S 11 1.8. 18-36 29 M 12 1.8. 19-37 1 D 13 1.8. 20-38 1 M 14 1.8. 21-39 1 D 15 1.8. 22-40 1 F 16 1.8. 23-41 1 S 17 1.8. 24-42 1 S 18 1.8. 25-43 30 M 19 1.8. 26-44 1 D 20 1.8. 27-45 1 M 21 1.8. 28-46 1 D 22 1.8. 29-47 1 F 23 1.8. 30-48 1 S 24 1.8. 31-49 1 S 25 1.8. 32-50 31 M 26 1.8. 33-51 1 D 27 1.8. 34-52 1 M 28 1.8. 35-53 1 D 29 1.8. 36-54 1 F 30 1.8. 37-55 1 S 31 1.8. 38-56 1	S 1 1.8. 1.8. 1 M 2 1.8. 1.8. 1 D 3 1.8. 1.8. 1 M 4 1.8. 1.8. 1 D 5 1.8. 1.8. 1 F 6 1.8. 1.8. 1 S 7 1.8. 1.8. 1 M 8 1.8. 1.8. 1 D 9 1.8. 1.8. 1 F 10 1.8. 1.8. 1 S 11 1.8. 1.8. 1 M 12 1.8. 1.8. 1 D 13 1.8. 1.8. 1 F 14 1.8. 1.8. 1 S 15 1.8. 1.8. 1 M 16 1.8. 1.8. 1 D 17 1.8. 1.8. 1 F 18 1.8. 1.8. 1 S 19 1.8. 1.8. 1 M 20 1.8. 1.8. 1 D 21 1.8. 1.8. 1 F 22 1.8. 1.8. 1 S 23 1.8. 1.8. 1 M 24 1.8. 1.8. 1 D 25 1.8. 1.8. 1 F 26 1.8. 1.8. 1 S 27 1.8. 1.8. 1 M 28 1.8. 1.8. 1 D 29 1.8. 1.8. 1 F 30 1.8. 1.8. 1 S 31 1.8. 1.8. 1	M 1 1.8. 1.8. 1 D 2 1.8. 1.8. 1 F 3 1.8. 1.8. 1 S 4 1.8. 1.8. 1 M 5 1.8. 1.8. 1 D 6 1.8. 1.8. 1 F 7 1.8. 1.8. 1 S 8 1.8. 1.8. 1 M 9 1.8. 1.8. 1 D 10 1.8. 1.8. 1 F 11 1.8. 1.8. 1 S 12 1.8. 1.8. 1 M 13 1.8. 1.8. 1 D 14 1.8. 1.8. 1 F 15 1.8. 1.8. 1 S 16 1.8. 1.8. 1 M 17 1.8. 1.8. 1 D 18 1.8. 1.8. 1 F 19 1.8. 1.8. 1 S 20 1.8. 1.8. 1 M 21 1.8. 1.8. 1 D 22 1.8. 1.8. 1 F 23 1.8. 1.8. 1 S 24 1.8. 1.8. 1 M 25 1.8. 1.8. 1 D 26 1.8. 1.8. 1 F 27 1.8. 1.8. 1 S 28 1.8. 1.8. 1 M 29 1.8. 1.8. 1 D 30 1.8. 1.8. 1 F 31 1.8. 1.8. 1	F 1 1.8. 1.8. 1 S 2 1.8. 1.8. 1 M 3 1.8. 1.8. 1 D 4 1.8. 1.8. 1 F 5 1.8. 1.8. 1 S 6 1.8. 1.8. 1 M 7 1.8. 1.8. 1 D 8 1.8. 1.8. 1 F 9 1.8. 1.8. 1 S 10 1.8. 1.8. 1 M 11 1.8. 1.8. 1 D 12 1.8. 1.8. 1 F 13 1.8. 1.8. 1 S 14 1.8. 1.8. 1 M 15 1.8. 1.8. 1 D 16 1.8. 1.8. 1 F 17 1.8. 1.8. 1 S 18 1.8. 1.8. 1 M 19 1.8. 1.8. 1 D 20 1.8. 1.8. 1 F 21 1.8. 1.8. 1 S 22 1.8. 1.8. 1 M 23 1.8. 1.8. 1 D 24 1.8. 1.8. 1 F 25 1.8. 1.8. 1 S 26 1.8. 1.8. 1 M 27 1.8. 1.8. 1 D 28 1.8. 1.8. 1 F 29 1.8. 1.8. 1 S 30 1.8. 1.8. 1 M 31 1.8. 1.8. 1	M 1 1.8. 1.8. 1 D 2 1.8. 1.8. 1 F 3 1.8. 1.8. 1 S 4 1.8. 1.8. 1 M 5 1.8. 1.8. 1 D 6 1.8. 1.8. 1 F 7 1.8. 1.8. 1 S 8 1.8. 1.8. 1 M 9 1.8. 1.8. 1 D 10 1.8. 1.8. 1 F 11 1.8. 1.8. 1 S 12 1.8. 1.8. 1 M 13 1.8. 1.8. 1 D 14 1.8. 1.8. 1 F 15 1.8. 1.8. 1 S 16 1.8. 1.8. 1 M 17 1.8. 1.8. 1 D 18 1.8. 1.8. 1 F 19 1.8. 1.8. 1 S 20 1.8. 1.8. 1 M 21 1.8. 1.8. 1 D 22 1.8. 1.8. 1 F 23 1.8. 1.8. 1 S 24 1.8. 1.8. 1 M 25 1.8. 1.8. 1 D 26 1.8. 1.8. 1 F 27 1.8. 1.8. 1 S 28 1.8. 1.8. 1 M 29 1.8. 1.8. 1 D 30 1.8. 1.8. 1 F 31 1.8. 1.8. 1	M 1 1.8. 1.8. 1 D 2 1.8. 1.8. 1 F 3 1.8. 1.8. 1 S 4 1.8. 1.8. 1 M 5 1.8. 1.8. 1 D 6 1.8. 1.8. 1 F 7 1.8. 1.8. 1 S 8 1.8. 1.8. 1 M 9 1.8. 1.8. 1 D 10 1.8. 1.8. 1 F 11 1.8. 1.8. 1 S 12 1.8. 1.8. 1 M 13 1.8. 1.8. 1 D 14 1.8. 1.8. 1 F 15 1.8. 1.8. 1 S 16 1.8. 1.8. 1 M 17 1.8. 1.8. 1 D 18 1.8. 1.8. 1 F 19 1.8. 1.8. 1 S 20 1.8. 1.8. 1 M 21 1.8. 1.8. 1 D 22 1.8. 1.8. 1 F 23 1.8. 1.8. 1 S 24 1.8. 1.8. 1 M 25 1.8. 1.8. 1 D 26 1.8. 1.8. 1 F 27 1.8. 1.8. 1 S 28 1.8. 1.8. 1 M 29 1.8. 1.8. 1 D 30 1.8. 1.8. 1 F 31 1.8. 1.8. 1

Frankfurter Allgemeine

ZEITUNG FÜR DEUTSCHLAND



Schulferien 1988

Land	Datum	Propheten	Sommer	Herbst	Winterferien
Baden-Württemberg	28.3.-4.4.	24.5.-27.5.	1.7.-13.7.	24.10.-26.10.	27.12.-1.1.89
Bayer	28.3.-4.4.	24.5.-27.5.	1.7.-13.7.	24.10.-26.10.	27.12.-1.1.89
Brandenburg	28.3.-4.4.	24.5.-27.5.	1.7.-13.7.	24.10.-26.10.	27.12.-1.1.89
Bremen	28.3.-4.4.	24.5.-27.5.	1.7.-13.7.	24.10.-26.10.	27.12.-1.1.89
Chemnitz	28.3.-4.4.	24.5.-27.5.	1.7.-13.7.	24.10.-26.10.	27.12.-1.1.89
Hessen	28.3.-4.4.	24.5.-27.5.	1.7.-13.7.	24.10.-26.10.	27.12.-1.1.89
Niedersachsen	28.3.-4.4.	24.5.-27.5.	1.7.-13.7.	24.10.-26.10.	27.12.-1.1.89
Nordrhein-Westfalen	28.3.-4.4.	24.5.-27.5.	1.7.-13.7.	24.10.-26.10.	27.12.-1.1.89
Rheinland-Pfalz	28.3.-4.4.	24.5.-27.5.	1.7.-13.7.	24.10.-26.10.	27.12.-1.1.89
Sachsen	28.3.-4.4.	24.5.-27.5.	1.7.-13.7.	24.10.-26.10.	27.12.-1.1.89
Schleswig-Holstein	28.3.-4.4.	24.5.-27.5.	1.7.-13.7.	24.10.-26.10.	27.12.-1.1.89
Saarland	28.3.-4.4.	24.5.-27.5.	1.7.-13.7.	24.10.-26.10.	27.12.-1.1.89
Thüringen	28.3.-4.4.	24.5.-27.5.	1.7.-13.7.	24.10.-26.10.	27.12.-1.1.89

1988

JANUAR

1 F NEUJAHR 53. Woche
2 S
3 S
4 M
5 D
6 M
7 D
8 F
9 S
10 S
11 M
12 D
13 M
14 D
15 F
16 S
17 S
18 M
19 D
20 M
21 D
22 F
23 S
24 S
25 M
26 D
27 M
28 D
29 F
30 S
31 S

Handwritten notes:
1. M. Di. Diel
2. M. Di. Diel
3. M. Di. Diel
4. M. Di. Diel
5. M. Di. Diel
6. M. Di. Diel
7. M. Di. Diel
8. M. Di. Diel
9. M. Di. Diel
10. M. Di. Diel
11. M. Di. Diel
12. M. Di. Diel
13. M. Di. Diel
14. M. Di. Diel
15. M. Di. Diel
16. M. Di. Diel
17. M. Di. Diel
18. M. Di. Diel
19. M. Di. Diel
20. M. Di. Diel
21. M. Di. Diel
22. M. Di. Diel
23. M. Di. Diel
24. M. Di. Diel
25. M. Di. Diel
26. M. Di. Diel
27. M. Di. Diel
28. M. Di. Diel
29. M. Di. Diel
30. M. Di. Diel
31. M. Di. Diel

MÄRZ

1 D
2 M
3 D
4 F
5 S
6 M
7 D
8 F
9 S
10 S
11 M
12 D
13 M
14 D
15 F
16 S
17 S
18 M
19 D
20 M
21 D
22 F
23 S
24 S
25 M
26 D
27 M
28 D
29 F
30 S
31 S

Handwritten notes:
1. M. Di. Diel
2. M. Di. Diel
3. M. Di. Diel
4. M. Di. Diel
5. M. Di. Diel
6. M. Di. Diel
7. M. Di. Diel
8. M. Di. Diel
9. M. Di. Diel
10. M. Di. Diel
11. M. Di. Diel
12. M. Di. Diel
13. M. Di. Diel
14. M. Di. Diel
15. M. Di. Diel
16. M. Di. Diel
17. M. Di. Diel
18. M. Di. Diel
19. M. Di. Diel
20. M. Di. Diel
21. M. Di. Diel
22. M. Di. Diel
23. M. Di. Diel
24. M. Di. Diel
25. M. Di. Diel
26. M. Di. Diel
27. M. Di. Diel
28. M. Di. Diel
29. M. Di. Diel
30. M. Di. Diel
31. M. Di. Diel

APRIL

1 F
2 S
3 S
4 M
5 D
6 M
7 D
8 F
9 S
10 S
11 M
12 D
13 M
14 D
15 F
16 S
17 S
18 M
19 D
20 M
21 D
22 F
23 S
24 S
25 M
26 D
27 M
28 D
29 F
30 S
31 S

Handwritten notes:
1. M. Di. Diel
2. M. Di. Diel
3. M. Di. Diel
4. M. Di. Diel
5. M. Di. Diel
6. M. Di. Diel
7. M. Di. Diel
8. M. Di. Diel
9. M. Di. Diel
10. M. Di. Diel
11. M. Di. Diel
12. M. Di. Diel
13. M. Di. Diel
14. M. Di. Diel
15. M. Di. Diel
16. M. Di. Diel
17. M. Di. Diel
18. M. Di. Diel
19. M. Di. Diel
20. M. Di. Diel
21. M. Di. Diel
22. M. Di. Diel
23. M. Di. Diel
24. M. Di. Diel
25. M. Di. Diel
26. M. Di. Diel
27. M. Di. Diel
28. M. Di. Diel
29. M. Di. Diel
30. M. Di. Diel
31. M. Di. Diel

MAI

1 S
2 M
3 D
4 F
5 S
6 M
7 D
8 F
9 S
10 S
11 M
12 D
13 M
14 D
15 F
16 S
17 S
18 M
19 D
20 M
21 D
22 F
23 S
24 S
25 M
26 D
27 M
28 D
29 F
30 S
31 S

Handwritten notes:
1. M. Di. Diel
2. M. Di. Diel
3. M. Di. Diel
4. M. Di. Diel
5. M. Di. Diel
6. M. Di. Diel
7. M. Di. Diel
8. M. Di. Diel
9. M. Di. Diel
10. M. Di. Diel
11. M. Di. Diel
12. M. Di. Diel
13. M. Di. Diel
14. M. Di. Diel
15. M. Di. Diel
16. M. Di. Diel
17. M. Di. Diel
18. M. Di. Diel
19. M. Di. Diel
20. M. Di. Diel
21. M. Di. Diel
22. M. Di. Diel
23. M. Di. Diel
24. M. Di. Diel
25. M. Di. Diel
26. M. Di. Diel
27. M. Di. Diel
28. M. Di. Diel
29. M. Di. Diel
30. M. Di. Diel
31. M. Di. Diel

JUNI

1 S
2 M
3 D
4 F
5 S
6 M
7 D
8 F
9 S
10 S
11 M
12 D
13 M
14 D
15 F
16 S
17 S
18 M
19 D
20 M
21 D
22 F
23 S
24 S
25 M
26 D
27 M
28 D
29 F
30 S
31 S

Handwritten notes:
1. M. Di. Diel
2. M. Di. Diel
3. M. Di. Diel
4. M. Di. Diel
5. M. Di. Diel
6. M. Di. Diel
7. M. Di. Diel
8. M. Di. Diel
9. M. Di. Diel
10. M. Di. Diel
11. M. Di. Diel
12. M. Di. Diel
13. M. Di. Diel
14. M. Di. Diel
15. M. Di. Diel
16. M. Di. Diel
17. M. Di. Diel
18. M. Di. Diel
19. M. Di. Diel
20. M. Di. Diel
21. M. Di. Diel
22. M. Di. Diel
23. M. Di. Diel
24. M. Di. Diel
25. M. Di. Diel
26. M. Di. Diel
27. M. Di. Diel
28. M. Di. Diel
29. M. Di. Diel
30. M. Di. Diel
31. M. Di. Diel

Halbjahreskalender (Six-Month Calendars), 1971-2008

1994

Lühmanndruck
Gustav Schröter + Söhne GmbH & Co. KG
Verlag der Harburger Anzeigen und
Nachrichten - Fotosatz - Druckservice
Sand 20 - 21073 Hamburg
Postfach 90 04 53 - 21044 Hamburg
Tel. (0 40) 7 66 94 - 0 - Telex 2 17 646
Telefax Anzeigenabteilung (0 40) 7 65 63 05
Telefax Redaktion (0 40) 7 65 02 62

Harburger Anzeigen und Nachrichten

Maßgeschneidert für Harburg Stadt und Land und den Süderelbraum

JULI 1600		AUGUST		SEPTEMBER		OKTOBER		NOVEMBER		DEZEMBER 1600	
1 Fr	Maximilian	1 Mo	20. Wolfen	1 Do	1. Lichterhalten	1 Sa	1. Lichterhalten	1 Di	1. Lichterhalten	1 Do	1. Lichterhalten
2 Sa	Maximilian	2 Di		2 Fr	2. Lichterhalten	2 So	2. Lichterhalten	2 Mi	2. Lichterhalten	2 Fr	2. Lichterhalten
3 So	Maximilian	3 Mi	3. Lichterhalten	3 Sa	3. Lichterhalten	3 Mo	3. Lichterhalten	3 Do	3. Lichterhalten	3 Sa	3. Lichterhalten
4 Mo	Maximilian	4 Do		4 So	4. Lichterhalten	4 Di	4. Lichterhalten	4 Fr	4. Lichterhalten	4 Mo	4. Lichterhalten
5 Di	Maximilian	5 Fr		5 Mo	5. Lichterhalten	5 Mi	5. Lichterhalten	5 So	5. Lichterhalten	5 Do	5. Lichterhalten
6 Mi	Maximilian	6 Sa	6. Lichterhalten	6 Di	6. Lichterhalten	6 Do	6. Lichterhalten	6 Sa	6. Lichterhalten	6 Mo	6. Lichterhalten
7 Do	Maximilian	7 So	7. Lichterhalten	7 Mi	7. Lichterhalten	7 Fr	7. Lichterhalten	7 Mo	7. Lichterhalten	7 Do	7. Lichterhalten
8 Fr	Maximilian	8 Mo	8. Lichterhalten	8 Do	8. Lichterhalten	8 So	8. Lichterhalten	8 Di	8. Lichterhalten	8 Sa	8. Lichterhalten
9 So	Maximilian	9 Mi	9. Lichterhalten	9 Fr	9. Lichterhalten	9 Mo	9. Lichterhalten	9 Do	9. Lichterhalten	9 Mo	9. Lichterhalten
10 Mo	Maximilian	10 Do	10. Lichterhalten	10 Sa	10. Lichterhalten	10 Mi	10. Lichterhalten	10 So	10. Lichterhalten	10 Do	10. Lichterhalten
11 Di	Maximilian	11 Fr	11. Lichterhalten	11 Mo	11. Lichterhalten	11 Do	11. Lichterhalten	11 Mi	11. Lichterhalten	11 Sa	11. Lichterhalten
12 Mi	Maximilian	12 Sa	12. Lichterhalten	12 Di	12. Lichterhalten	12 Fr	12. Lichterhalten	12 Mo	12. Lichterhalten	12 Do	12. Lichterhalten
13 Do	Maximilian	13 So	13. Lichterhalten	13 Mi	13. Lichterhalten	13 So	13. Lichterhalten	13 Di	13. Lichterhalten	13 Sa	13. Lichterhalten
14 Mo	Maximilian	14 Do	14. Lichterhalten	14 Fr	14. Lichterhalten	14 Mo	14. Lichterhalten	14 Do	14. Lichterhalten	14 Mo	14. Lichterhalten
15 Di	Maximilian	15 Fr	15. Lichterhalten	15 Mo	15. Lichterhalten	15 Do	15. Lichterhalten	15 Mi	15. Lichterhalten	15 Sa	15. Lichterhalten
16 Mi	Maximilian	16 Sa	16. Lichterhalten	16 Di	16. Lichterhalten	16 Fr	16. Lichterhalten	16 Mo	16. Lichterhalten	16 Do	16. Lichterhalten
17 Do	Maximilian	17 So	17. Lichterhalten	17 Mi	17. Lichterhalten	17 So	17. Lichterhalten	17 Di	17. Lichterhalten	17 Sa	17. Lichterhalten
18 Fr	Maximilian	18 Mo	18. Lichterhalten	18 Do	18. Lichterhalten	18 Mi	18. Lichterhalten	18 So	18. Lichterhalten	18 Do	18. Lichterhalten
19 So	Maximilian	19 Mi	19. Lichterhalten	19 Fr	19. Lichterhalten	19 Mo	19. Lichterhalten	19 Do	19. Lichterhalten	19 Mo	19. Lichterhalten
20 Mo	Maximilian	20 Do	20. Lichterhalten	20 Sa	20. Lichterhalten	20 Mi	20. Lichterhalten	20 So	20. Lichterhalten	20 Do	20. Lichterhalten
21 Di	Maximilian	21 Fr	21. Lichterhalten	21 Mo	21. Lichterhalten	21 Do	21. Lichterhalten	21 Mi	21. Lichterhalten	21 Sa	21. Lichterhalten
22 Mi	Maximilian	22 Sa	22. Lichterhalten	22 Di	22. Lichterhalten	22 Fr	22. Lichterhalten	22 Mo	22. Lichterhalten	22 Do	22. Lichterhalten
23 Do	Maximilian	23 So	23. Lichterhalten	23 Mi	23. Lichterhalten	23 So	23. Lichterhalten	23 Di	23. Lichterhalten	23 Sa	23. Lichterhalten
24 Mo	Maximilian	24 Do	24. Lichterhalten	24 Fr	24. Lichterhalten	24 Mo	24. Lichterhalten	24 Do	24. Lichterhalten	24 Mo	24. Lichterhalten
25 Di	Maximilian	25 Fr	25. Lichterhalten	25 Mo	25. Lichterhalten	25 Do	25. Lichterhalten	25 Mi	25. Lichterhalten	25 Sa	25. Lichterhalten
26 Mi	Maximilian	26 Sa	26. Lichterhalten	26 Di	26. Lichterhalten	26 Fr	26. Lichterhalten	26 Mo	26. Lichterhalten	26 Do	26. Lichterhalten
27 Do	Maximilian	27 So	27. Lichterhalten	27 Mi	27. Lichterhalten	27 So	27. Lichterhalten	27 Di	27. Lichterhalten	27 Sa	27. Lichterhalten
28 Fr	Maximilian	28 Mo	28. Lichterhalten	28 Do	28. Lichterhalten	28 Mi	28. Lichterhalten	28 So	28. Lichterhalten	28 Do	28. Lichterhalten
29 So	Maximilian	29 Mi	29. Lichterhalten	29 Fr	29. Lichterhalten	29 Mo	29. Lichterhalten	29 Do	29. Lichterhalten	29 Mo	29. Lichterhalten
30 Mo	Maximilian	30 Do	30. Lichterhalten	30 Sa	30. Lichterhalten	30 Mi	30. Lichterhalten	30 So	30. Lichterhalten	30 Do	30. Lichterhalten
31 Di	Maximilian	31 Fr	31. Lichterhalten	31 Mo	31. Lichterhalten	31 Do	31. Lichterhalten	31 Mi	31. Lichterhalten	31 Sa	31. Lichterhalten

2006

Schulferien	Ostern	Pfingsten	Sommer
Baden-Württemberg	11.04.2006	25.05.2006	1.06.2006
Bayern	10.04.2006	24.05.2006	31.05.2006
Brandenburg	12.04.2006	26.05.2006	02.06.2006
Bremen	14.04.2006	28.05.2006	04.06.2006
Hamburg	13.04.2006	27.05.2006	03.06.2006
Heute	10.04.2006	24.05.2006	01.06.2006
Mekkingen-Vorp.	10.04.2006	24.05.2006	01.06.2006
Niederrhein	11.04.2006	25.05.2006	02.06.2006
Nordrhein-Westf.	10.04.2006	24.05.2006	01.06.2006
Rheinland-Pfalz	11.04.2006	25.05.2006	02.06.2006
Sachsen	10.04.2006	24.05.2006	01.06.2006
Sachsen-Anhalt	10.04.2006	24.05.2006	01.06.2006
Schleswig-Holst.	10.04.2006	24.05.2006	01.06.2006
Thüringen	10.04.2006	24.05.2006	01.06.2006

JANUAR	FEBRUAR	MÄRZ	APRIL	MAI	JUNI
1 So	1 Mo	1 Mo	1 Sa	1 Mi	1 Do
2 Mi	2 Do	2 Do	2 So	2 Fr	2 Fr
3 Do	3 Fr	3 Fr	3 Mo	3 Sa	3 Sa
4 Fr	4 So	4 So	4 Di	4 Mo	4 Mo
5 So	5 Mo	5 Mo	5 Mi	5 Do	5 Do
6 Mo	6 Do	6 Do	6 Fr	6 So	6 So
7 Do	7 Fr	7 Fr	7 Mo	7 Mo	7 Mo
8 Fr	8 So	8 So	8 Di	8 Do	8 Do
9 So	9 Mo	9 Mo	9 Mi	9 Fr	9 Fr
10 Mo	10 Do	10 Do	10 So	10 Sa	10 Sa
11 Do	11 Fr	11 Fr	11 Mo	11 Mo	11 Mo
12 Fr	12 So	12 So	12 Di	12 Do	12 Do
13 So	13 Mo	13 Mo	13 Mi	13 Fr	13 Fr
14 Mo	14 Do	14 Do	14 So	14 Sa	14 Sa
15 Do	15 Fr	15 Fr	15 Mo	15 Mo	15 Mo
16 Fr	16 So	16 So	16 Di	16 Do	16 Do
17 So	17 Mo	17 Mo	17 Mi	17 Fr	17 Fr
18 Mo	18 Do	18 Do	18 So	18 Sa	18 Sa
19 Do	19 Fr	19 Fr	19 Mo	19 Mo	19 Mo
20 Fr	20 So	20 So	20 Di	20 Do	20 Do
21 So	21 Mo	21 Mo	21 Mi	21 Fr	21 Fr
22 Mo	22 Do	22 Do	22 So	22 Sa	22 Sa
23 Do	23 Fr	23 Fr	23 Mo	23 Mo	23 Mo
24 Fr	24 So	24 So	24 Di	24 Do	24 Do
25 So	25 Mo	25 Mo	25 Mi	25 Fr	25 Fr
26 Mo	26 Do	26 Do	26 So	26 Sa	26 Sa
27 Do	27 Fr	27 Fr	27 Mo	27 Mo	27 Mo
28 Fr	28 So	28 So	28 Di	28 Do	28 Do
29 So	29 Mo	29 Mo	29 Mi	29 Fr	29 Fr
30 Mo	30 Do	30 Do	30 So	30 Sa	30 Sa
31 Do	31 Fr	31 Fr	31 Mo	31 Mo	31 Mo

Handwritten text in a cursive script, likely a ledger or account book. The text is organized into columns, with some entries appearing to be dates or numerical values. The handwriting is dense and fills most of the page.

1712 3 10 4 5 6 7 8 9 10 11 12



9 × 11 = 99, 1972

Pencil, felt-tip pen, colored pencil on paper

326 sheets, framed, 31.5 × 22.7 cm each (varying in format vertically and horizontally)

The work $9 \times 11 = 99$ consists predominantly of rows of numbers, calculations, and diagrams—of “artificial numerical constructions,” as Darboven also called her abstract numerical calculations. The work is subdivided into five batches, which in the exhibition are presented as individually framed sheets in five groups: the first group comprises 47 sheets and includes pages 1 to 47; the second group is made up of 39 hung sheets and pages 1 to 39; the third and largest group, containing 124 vertical-format sheets, consists of pages 1 to 127 with “numerical drawings” and the “number words 69” as well as checksum constructions; the fourth and smallest group is made up of 33 horizontal-format sheets and consists of various small-format sheets, such as pages 1 to 6 and 1 to 33; the fifth includes 72 vertical-format sheets and contains pages 1 to 73. The sheets are neither consecutively paginated nor numbered within the individual groups.

The title indicates the hundred-year period from '00 to '99, on which Darboven's date-based numerical calculations are often based. The fifth, last, group also includes diagram-like numerical drawings in square boxes that are reminiscent of the magic square or the nine-by-nine grid of the Japanese number-placement puzzle sudoku. However, one occasionally sees Darboven's characteristic, handwriting-like wavy lines and sentences, including the artist's maxims “i write and i don't describe” and “i do like to write / i don't like to read.” Several sheets have been marked with an “r” for “right” or done, while others are titled “Index” yet seem to be out of context. In letters she wrote between 1966 and 1968, Darboven already referred to her collection of loose leafs containing constructions and calculations of abstract numerical ratios as her “bits of paper everywhere”¹ and as “hundreds of constructions, paperwork.”²

In New York she moved within the sphere of Minimal and Conceptual Art that was emerging at the time and felt supported in her “activity.” She still referred to her first drawings as “sketches” and regarded them as preliminary exercises and notes: “Don't regret what I've done so far on cheap material! Now see almost everything . . . as preliminary work.”

A short time later, presumably inspired by the Conceptual drawings done by the American artists in her circle, she shifted her perspective: “It's actually my inner conviction to show things in this way, on this material. What's the point of all the effort?” Drawing in fact remained her medium, and from that point onward her tools were pencil, ink, ballpoint pen, or even felt-tip pen.

Some of the numerical drawings in $9 \times 11 = 99$ seem to make reference to her early abstract numerical calculations. These feature the prime numbers 3, 5, and 7 and multiples thereof, as in the works *7 Tafeln, I, II, III* (7 Panels, I, II, III) (1972/73), which also avails itself of the square as an ordering aesthetic principle.³ The letters A, B, C, and D on several sheets with numerical diagrams seem to correspond to four different variants of geometric displacements, and the arrows and the symbols “+ / -” are mathematical operators that indicate a geometrical or arithmetical operation. In this way, Darboven adhered to the unconventional laws of her “mathematical prose,” which does not serve to prove anything whatsoever and only makes reference to itself: “Feel no responsibility toward so-called mathematics, do as I please with my mathematics, in my own way. . .”

The spontaneous and sketch-like, fleeting character of the notes in this batch is more reminiscent of the scribbles on her desk pads or of personal entries in her pocket calendars. The intimacy of her “bits of paper everywhere” give the impression that they could possibly provide the key to the Darbovenian system. Yet these expectations are dashed. Although no uniform, stringent logic can be detected in $9 \times 11 = 99$, in total the sheets manifest the conceptual character and the processuality of Darboven's numerical systems.

Miriam Schoofs

1 Hanne Darboven, letter dated December 10, 1967, in Darboven, *Briefe aus New York 1966 – 68 an zu Hause* (Ostfildern: Cantz, 1997), n.p.

2 Hanne Darboven, letter dated October 24, 1967, in *ibid.*, n.p.

3 See Joachim Kaak, “Hanne Darboven – 7 Tafeln, II, 1972/1973,” in *Hanne Darboven / John Cage*, ed. Bayerische Staatsgemäldesammlungen, exh. cat., Staatsgalerie moderner Kunst München (Ostfildern: Hatje, 1997), pp. 12–37, here p. 12.

Zahlen-
Kontroll-
Schein

(41)

7:7

$$= 2065$$
$$= 2072$$

2079

2086

2093

2100

2107

(43)

7/7

2163

2170

2177

2184

27	Zahlen konstruktion	
----	------------------------	--

⑤ Zahlen	④
Konstruktion	10

2, 133	II,
Spelling correct	(25) K...

1 → S IV, 1 →

7 VII 1
chh (175) zu

→ S

↓
1-27

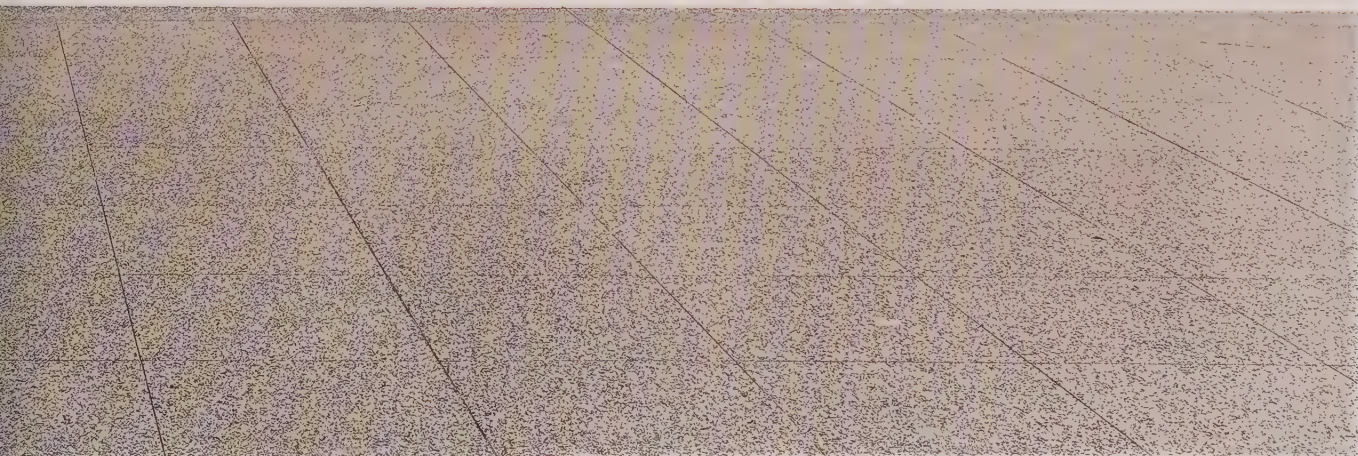
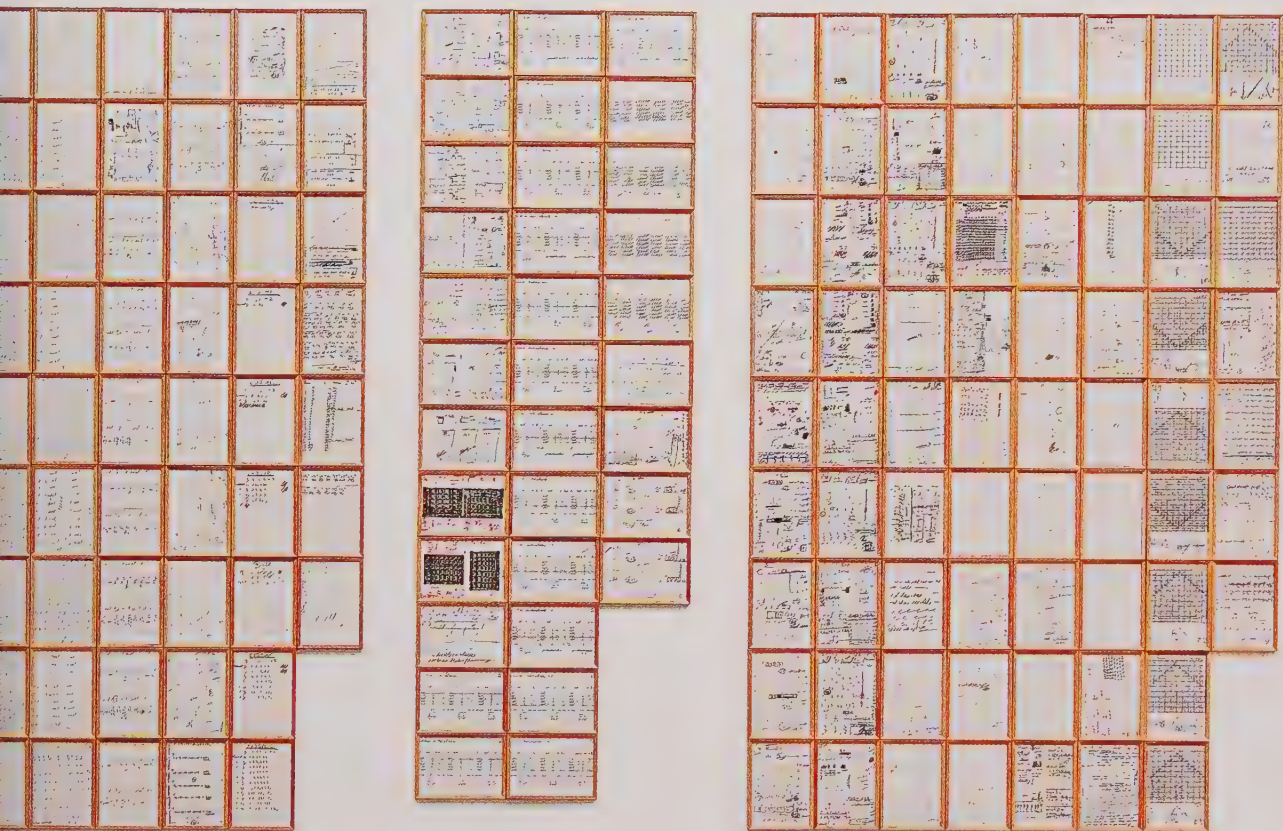
3X

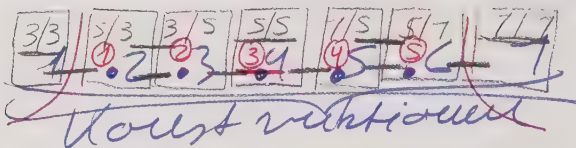
100

$$7 \times 3 = 21$$

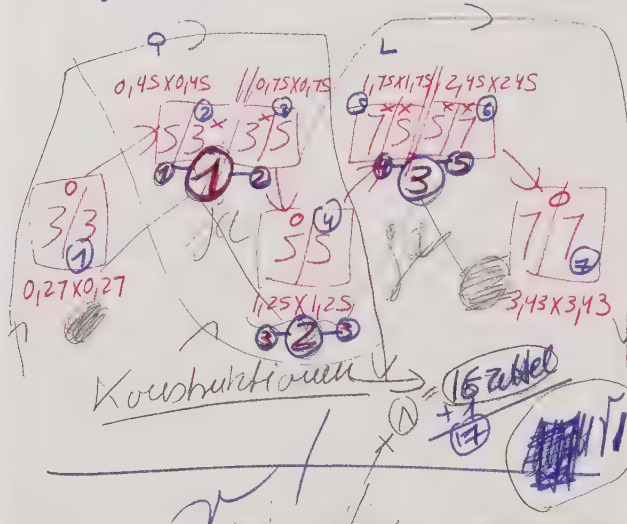
22

1944





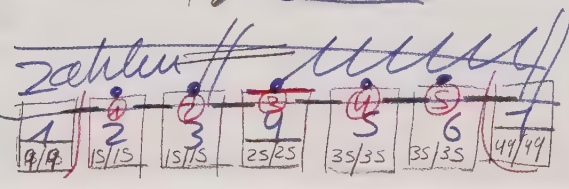
Konstruktion



Konstruktion

16 Zahlen

$\pi = \text{Faktor}$



Zahlen

gar nichts ist gar nicht zu Ende

ist das was ist das nichts

3, 17, 73
all was

4, F: 15X15
11, 13, 15, 17, 19
13, 14, 15, 16, 17
15, 15, 15, 15, 15
1X11, 2X13, 1X14
7X15
15Zahlen
F: 15X15

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1	11	13	14	15	15	15	15	15	15	16	17	17	17	19
2	13	14	15	15	15	15	15	15	15	16	17	17	17	19
3	13	14	15	15	15	15	15	15	15	16	17	17	17	19
4	14	15	15	15	15	15	15	15	15	16	17	17	17	19
5	15	15	15	15	15	15	15	15	15	16	17	17	17	19
6	15	15	15	15	15	15	15	15	15	16	17	17	17	19
7	15	15	15	15	15	15	15	15	15	16	17	17	17	19
8	15	15	15	15	15	15	15	15	15	16	17	17	17	19
9	15	15	15	15	15	15	15	15	15	16	17	17	17	19
10	15	15	15	15	15	15	15	15	15	16	17	17	17	19
11	15	15	15	15	15	15	15	15	15	16	17	17	17	19
12	15	15	15	15	15	15	15	15	15	16	17	17	17	19
13	15	15	15	15	15	15	15	15	15	16	17	17	17	19
14	15	15	15	15	15	15	15	15	15	16	17	17	17	19
15	15	15	15	15	15	15	15	15	15	16	17	17	17	19

Schritt
r!

1X11 2X13 1X14 7X15 1X16 2X17 1X19
15 30 15 105 15 30 15

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100
Mitte stellen
15X15=225:5=45 X3=135
0-45

2, 4x28=112 I, II, III, IV
1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100
Mitte stellen
28X28=784:7=112
0-112

0+2=III+IV=VII
0X2=5X7=35
0=3X5=15X15
0=4X7=28X28
28+35=63
Mitte

3, 5X7=35
3, 3+7=10
3, 7/5=35X35
25Sum
1, 7X175
7X175=1225
35X35=1225



Blanchard

1717

1717

1717

1717

1717

1717

1717

20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100
Stanley Broun
Konrad Fischer
4 Düsseldorf
Andreasstr. 25
Tel. 32 14 64
von 16. Jan. - 15. Febr. 1973
Mo-Fr 11-13, 15-18.30 Uhr
Sa 11-13 Uhr
Fakultät
Mannhe Detha an
Z H A M B U R G
Burgberg 26
15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99
20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

Index
No 1 - No 42
20K - 61K

$$\begin{array}{r} 1 + 1 + 9 + 9 - 20 \quad 31 + 12 + 9 + 9 - 61 \\ 20 \quad 61 \\ 99 \\ 365 \text{ Zeichnungen zu } 42 - \\ 1000 \end{array}$$

Dim a 4 (hoch) material: 3B Blau/lt
 20 (motag) - ~~AW. FABER CASTELL~~
 25 x 20
 500
 Dim a 4 (quer)
 25 x 20
 500
 50 Tage = 2 Monate
 2 Wochen
 Dim a 4 hoch
 Dim a 4 quer
 "What is poetry and if you know what poetry is it will be prose. There is no sense in telling you what there you know, no not even if you do not know it."
 "I can doubt, as we cannot see it is there, at once making or perceiving it."

ISX15 / F: 0,75X0,75 m / mm

I, 1-5

II, 1-5

III, 1-5

IV, 1-5

V, 1-5

VI, 1-5

IX, 1-5

TX21 = 1,75

5X15 = 7,5

1,75X1,75 m

IX21 / F: 1,1X1,5 m / mm

I, 1-4

II, 1-4

III, 1-4

IV, 1-4

V, 1-4

VI, 1-4

IX, 1-4

TX21 = 1,5

1,5X1,5 m

IX21 / F: 1,75X1,75 m / mm

I, 1-4

II, 1-4

III, 1-4

IV, 1-4

V, 1-4

VI, 1-4

IX, 1-4

TX21 = 1,75

5X15 = 1,75

1,75X1,75 m

Weltansichten 00 – 99 (Worldviews 00 – 99),

1975 – 1980

Ink, offset printing, collage on paper, mounted on

Schreibzeit cardboard

1,400 panels, 42 × 29.7 cm each

The structural basis of *Weltansichten 00 – 99* (Worldviews 00 – 99) is formed by an entire century, subdivided into a number system of weeks, days, and hours. The work was exhibited for the first time in 1982 at the Venice Biennale, where Hanne Darboven was awarded a Silver Lion for her contribution. The 5,300 individual pages, grouped on 1,400 panels and contained in the same number of frames, filled the walls of two rooms of the German Pavilion with almost no intervening gaps. This superabundance, however, resulted not in chaos, but in a strictly articulated structure. Assigned to each year are a total of 14 panels, with 4 pages mounted on each panel in the same symmetrical arrangement. Alongside the date calculations, a sheet bearing date calculations, the title “Weltansichten” (Worldviews), the handwritten entry “~~heute~~” (today) and the respective year (without century), and the illustration of a postcard motif also appears in a predetermined rhythm over one hundred pages. The pages are mounted on the sheets of red *Schreibzeit* paper that Darboven often used for her works, highlighting a close relationship with the extensive *Schreibzeit* (Writing Time) complex, one of her central works.

To begin with, the elapsing of time, of hours and days which become weeks and years, is a universal theme. The time to which Darboven refers, however, is concretized by the series of nineteenth-century postcards she incorporates. These encompass one hundred engravings of celebrated buildings, iconic landscapes, and other landmarks, and were originally used in a series of advertisements by the J. W. Darboven coffee firm, to which the artist is bound by family connections. In this way, a biographical reference enters the context and links up with the universal aspect of time, as well as with the concrete images seen in the picture postcards. These “worldviews” appear here as contemporary documents, on which the artist comments as follows: “Zerstörung – Erhaltung: Denk-Zettel-Rechnungen” (“Destruction – Preservation: Object-Lesson-Calculations”).

Johanna Adam



1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200
201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300
301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400
401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480	481	482	483	484	485	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500
501	502	503	504	505	506	507	508	509	510	511	512	513	514	515	516	517	518	519	520	521	522	523	524	525	526	527	528	529	530	531	532	533	534	535	536	537	538	539	540	541	542	543	544	545	546	547	548	549	550	551	552	553	554	555	556	557	558	559	560	561	562	563	564	565	566	567	568	569	570	571	572	573	574	575	576	577	578	579	580	581	582	583	584	585	586	587	588	589	590	591	592	593	594	595	596	597	598	599	600
601	602	603	604	605	606	607	608	609	610	611	612	613	614	615	616	617	618	619	620	621	622	623	624	625	626	627	628	629	630	631	632	633	634	635	636	637	638	639	640	641	642	643	644	645	646	647	648	649	650	651	652	653	654	655	656	657	658	659	660	661	662	663	664	665	666	667	668	669	670	671	672	673	674	675	676	677	678	679	680	681	682	683	684	685	686	687	688	689	690	691	692	693	694	695	696	697	698	699	700
701	702	703	704	705	706	707	708	709	710	711	712	713	714	715	716	717	718	719	720	721	722	723	724	725	726	727	728	729	730	731	732	733	734	735	736	737	738	739	740	741	742	743	744	745	746	747	748	749	750	751	752	753	754	755	756	757	758	759	760	761	762	763	764	765	766	767	768	769	770	771	772	773	774	775	776	777	778	779	780	781	782	783	784	785	786	787	788	789	790	791	792	793	794	795	796	797	798	799	800
801	802	803	804	805	806	807	808	809	810	811	812	813	814	815	816	817	818	819	820	821	822	823	824	825	826	827	828	829	830	831	832	833	834	835	836	837	838	839	840	841	842	843	844	845	846	847	848	849	850	851	852	853	854	855	856	857	858	859	860	861	862	863	864	865	866	867	868	869	870	871	872	873	874	875	876	877	878	879	880	881	882	883	884	885	886	887	888	889	890	891	892	893	894	895	896	897	898	899	900
901	902	903	904	905	906	907	908	909	910	911	912	913	914	915	916	917	918	919	920	921	922	923	924	925	926	927	928	929	930	931	932	933	934	935	936	937	938	939	940	941	942	943	944	945	946	947	948	949	950	951	952	953	954	955	956	957	958	959	960	961	962	963	964	965	966	967	968	969	970	971	972	973	974	975	976	977	978	979	980	981	982	983	984	985	986	987	988	989	990	991	992	993	994	995	996	997	998	999	1000



Weltansichten 00–99 (World Views 00–99), 1975–1980, Bundeskunsthalle, 2015/16

Schreibzeit-Schreibtisch (Writing Time Writing Desk)

Various materials and objects,
various dimensions
Table ca. 77 × 176 × 115 cm

After returning from New York to the “Am Burgberg” family home in 1968 on the occasion of the death of her father, Cäsar Darboven, Hanne Darboven had the home gradually converted into a winding studio complex. The topping-out ceremony for the so-called tower took place in 1974/75, testified to by a black-and-white photograph by Bernd and Hilla Becher (p. 316).

The artist produced most of her characteristic handwritten works, first and foremost *Schreibzeit* (Writing Time) (1975–81, pp. 216ff.), over months of work at the black worktable in this largest and tallest studio, which is also known as the “*Writing Time* room.”¹ There is a low, hinged and sloped writing desk on the lathed table painted black; its surface leaves room for an opened exercise book or a large-format book, as well as for ink pots, writing utensils, an ashtray, and other small vessels and organizational aids on the upper, leveled edge.

Further key objects are a heavy black type-writer manufactured by Mercedes-Elektra; a classic black desk lamp from the 1920s made by Kaiser; and a standing lamp with a glass lampshade the size of a soccer ball and a grid-like, open-work, tooled metal base which is about eighty centimeters tall. Next to it is a plaster cast of Aphrodite, approximately the same height. The tabletop is otherwise covered with all manner of objects: everyday things, toys, souvenirs, and trinkets. In addition, below the table is a lathed cart that matches the style of the table and holds a large collection of books of various formats. In the studio space, the table is embedded in the artist’s extensive collection of objects, including a piano and a very tall pagoda with a carved Buddha figure; the front wall is decorated with paintings owned by the family and early drawings from Darboven’s days at school and the academy. All of the walls, and even the ceilings, are covered with further works of art, including works by artist friends as well as photography, exhibition posters, and advertising bills. Hovering above all of them is a massive, Barlachesque angel with a trumpet that the family’s carpenter, Hans-Heinrich Reese, made for Hanne Darboven. This room furthermore accom-

modates the bronze goat and the Picasso bust from the work *Hommage à Picasso* (Homage to Picasso) (1995/96; p. 36). The “Writing Time table” is moreover flanked by a cube sculpture by Darboven’s fellow artist Sol LeWitt, who was her friend and mentor since the period she spent in New York in the 1960s. The sculpture stands on a darkly stained and painted wooden column.

Miriam Schoofs

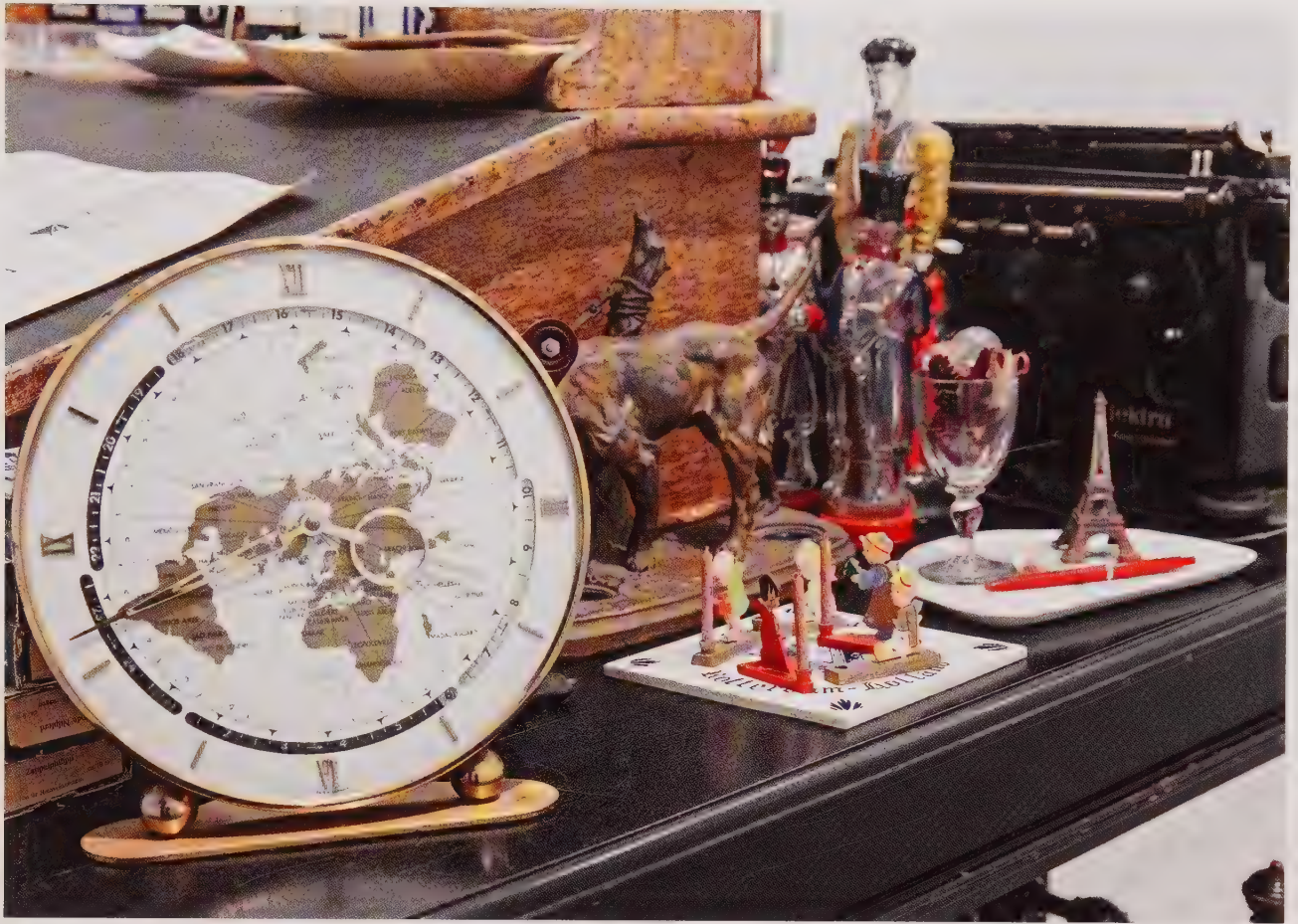
- 1 See Bernhard Jussen, “Geschichte schreiben als Formproblem: Zur Edition der ‘Schreibzeit’,” in *Hanne Darboven: Schreibzeit*, ed. Jussen, Kunstwissenschaftliche Bibliothek 15 (Cologne: Verlag der Buchhandlung Walther König, 2000), pp. 12–42, here p. 27.



Schreibzeit-Schreibtisch (Writing Time Writing Desk), Bundeskunsthalle, 2015/16



Schreibzeit-Schreibtisch (Writing Time Writing Desk), Bundeskunsthalle, 2015/16 (detail)



Schreibzeit-Schreibtisch (Writing Time Writing Desk), Bundeskunsthalle, 2015 / 16 (details)

Bismarckzeit (Bismarck Time), 1978

Ink on tracing paper, offset printing, bronze sculpture
917 sheets, 42 × 29.7 cm each

Bismarckzeit (Bismarck Time) clarifies a number of central aspects of Hanne Darboven's artistic strategy and attitude which were of great significance for the further development of her oeuvre. For one thing, she used a sculptural element for the first time with the bronze sculpture of Otto von Bismarck; for another thing, this work—by virtue of its emphatic political confrontation with (contemporary) history—represents a consolidation of Darboven's artistic self-understanding as a critical observer of world events in the past and present. On 917 pages, *Bismarckzeit* assembles interlocking texts, which Darboven in turn interweaves with chronological tables, date calculations, and her abstract cursive arches to form multilayered levels of meaning. The thematic context is formed by the era of the Prussian minister president and later imperial chancellor Otto von Bismarck. A complex, yet thoroughly contextually coherent web of quotations links the historical dimension with the political present of the year 1978, moreover building bridges to the realms of art history, literature, philosophy, and the natural sciences.

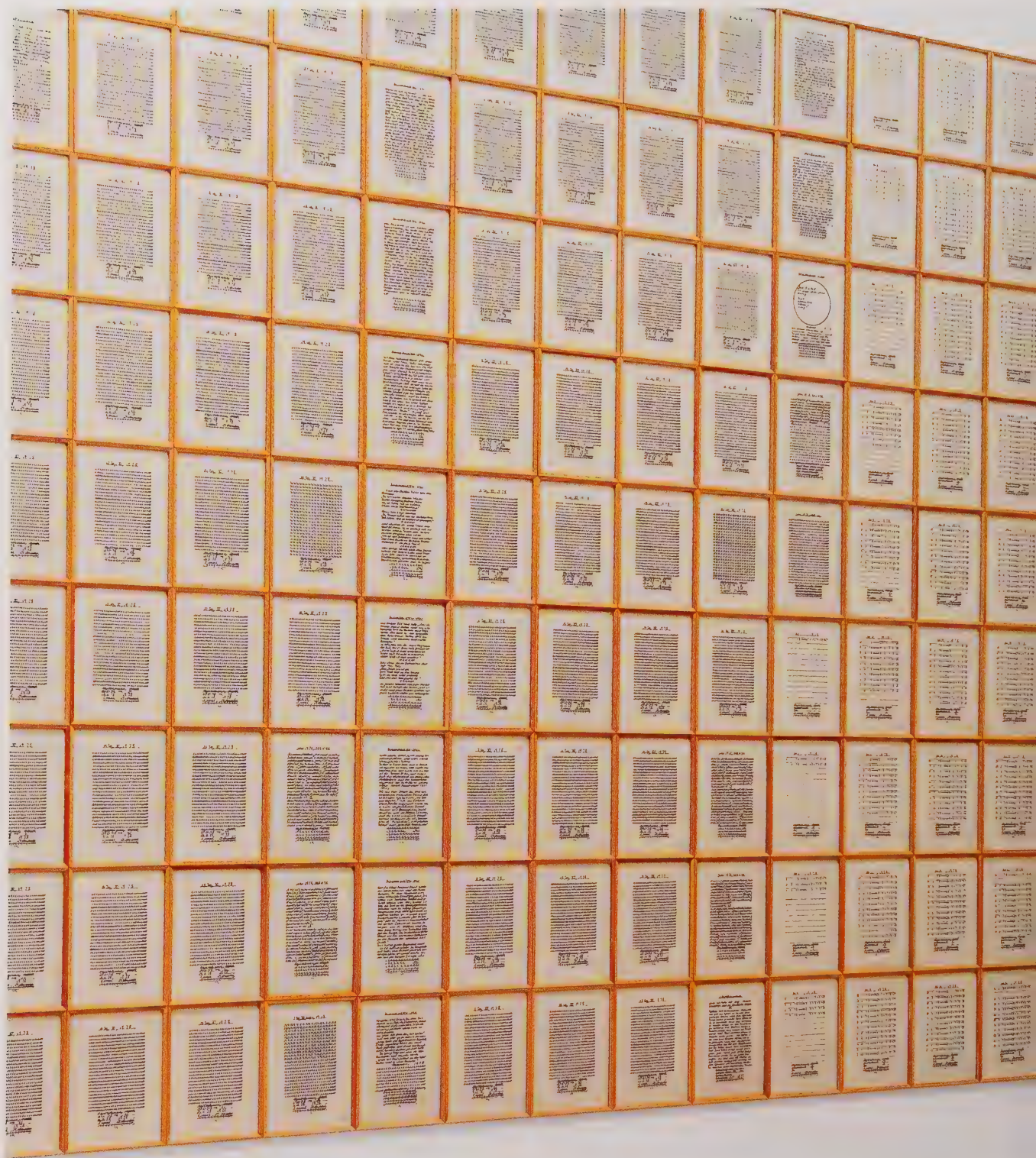
The coherence of this web of associations can be clarified in an exemplary way with reference to certain passages. Darboven opens the foreword to *Bismarckzeit* with excerpts from the poems "Ich hab's gewagt mit Sinnen" (I Dared It with Determination) by the humanist Ulrich von Hutten and "Frühlingsglaube" (Faith in Spring) by Gottfried Keller, and later on makes reference to both of these again. Following under the title "Abschied des Arbeiterkaisers" (Farewell to the Emperor of the Workers) a number of pages later is a text that describes the funeral service for August Bebel, the great Social Democrat and political antagonist of Bismarck, illuminating the connection to the foreword: Gottfried Keller was buried just a few steps away from Bebel's final resting place, and Bebel especially requested Keller's poem for his own funeral. This passage of the work, then, serves a hinge function: on the one hand, it begins with Bismarck's time but then opens up a perspective onto the preceding historical period; on the other hand, the following texts create a connection to the political present. By copying an article by Willy Brandt published in 1978, Darboven alludes to the political context discussed by the former federal

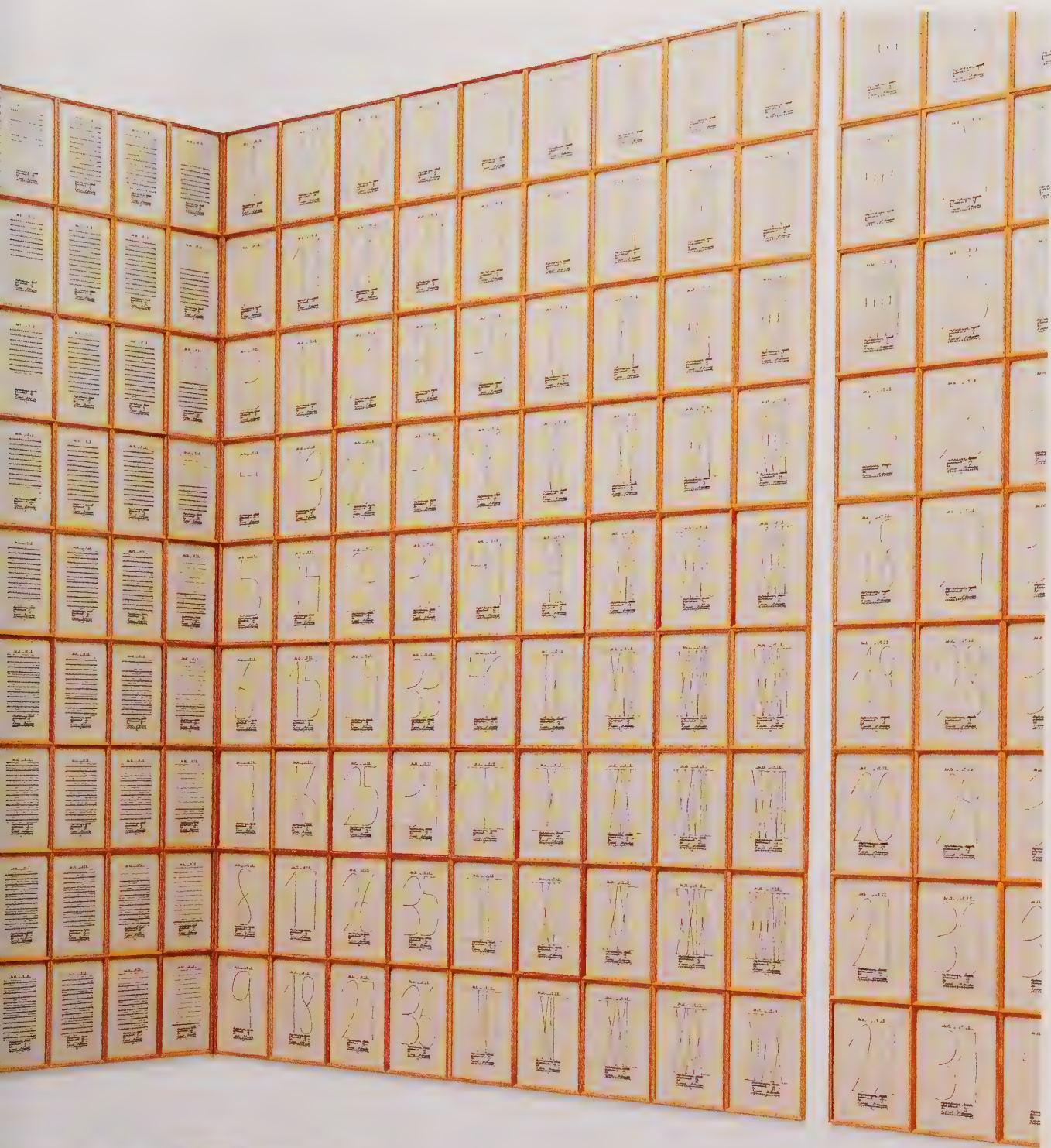
chancellor: this recollection of the passage one hundred years earlier of the laws banning socialism by Otto von Bismarck can be understood as an exhortation to maintain constant vigilance. Darboven drew the extensive text passages of the main section from two scholarly volumes that deal with Otto von Bismarck. The first is Ludwig Reiners's biography of the imperial chancellor, from which she quotes the chapter on "Bismarck and Political Morality." Secondly, she copies extensive excerpts from Rudolf Malsch's *Deutsche Kultur: Eine geistesgeschichtliche Fibel* (German Culture: A Primer of Intellectual History), concentrating on the chapter entitled "Bismarckzeit (1850 – 1890)." Darboven interweaves this pair of source texts by citing alternate passages from each and subdividing these with day calculations. While Reiners is primarily concerned with the necessity for distinguishing between individual and societal morality, and between an ethics of responsibility and an ethics of conviction, Malsch, who Darboven copies more extensively, describes the cultural landscape of the time and its cultural upheavals and ambivalences in the areas of the visual arts, music, literature, and philosophy.

Following the afterword, for which Darboven again chooses a literary text, in this case Bertolt Brecht's *Kriegsfibel* (War Primer), which she furnishes with her own commentary ("[according to the motto: may it never happen again; - / ; 1978, H.D.]"), is a separate annex, *Bilddokumentation >78<* (Pictorial Documentation >78<). These 42 sheets, identical in formal structure, display sober photographs of various objects that are assigned by Darboven to various categories: history, intellectual development, and technical progress. In this way, Darboven expands the work to encompass the image plane, but without attributing the pictured object or photography itself with artistic value. Nonetheless, these objects point beyond their actual functions: the illustrated steam engine can be seen as a symbol and point of departure of industrialization, the cradle as an emblem of new life, the paint box as representing art as harboring humanity's potential to appropriate reality. In *Bismarckzeit*, seeing and reading become evident as parallel processes. The symbols are revealed in equal measure as readable text and as resources for pictorial design.

Johanna Adam







Wende >80< (Turning Point >80<), 1980/81

Offset printing and 11 LP records

416 sheets, 42.5 × 30.5 cm each

Edition 91/250

Wende >80< (Turning Point >80<) marks a shift in Hanne Darboven's work. Here for the first time, she translated her time calculations into music, converting numbers into a series of tones and number systems into a musical order. It seemed immanent to her work that her vocabulary would expand to include this structural possibility, so that a compositional section (329 pages) would be included in the 416 pages.

The work is composed of fourteen different contentual and formal groups, some handwritten (by Friedrich Stoppa) and some typewritten (by Gisela Ahmed): musical notations (Opus 1—6); early studies of trees by Darboven, whose pyramidal shapes can be interpreted as formal structures rather than as carriers of emotion; a *Spiegel* interview, followed by an essay by Norman Birnbaum that appeared in 1981 in the same weekly magazine; picture postcards of motifs from Harburg, few of which still exist today; and texts by Alfred Döblin, whose sociopolitical commitment ("Stay awake, stay awake," 1929) and love of music the artist shared, and to whom she dedicated her atonal music, which in turn makes up part of this complex of works in the form of eleven LP records. The use of passages from Döblin's work represents a decisive connection between the private sphere, art, and politics.

Beginning in the 1970s, the political connotations of Darboven's work have been unmistakable. An alert observer of current political events and social reality, she created works that can be seen as reflective and critical commentaries. In 1982 Margarethe Jochimsen even regarded this work, quite correctly, as "an epic-musical lesson for peace."

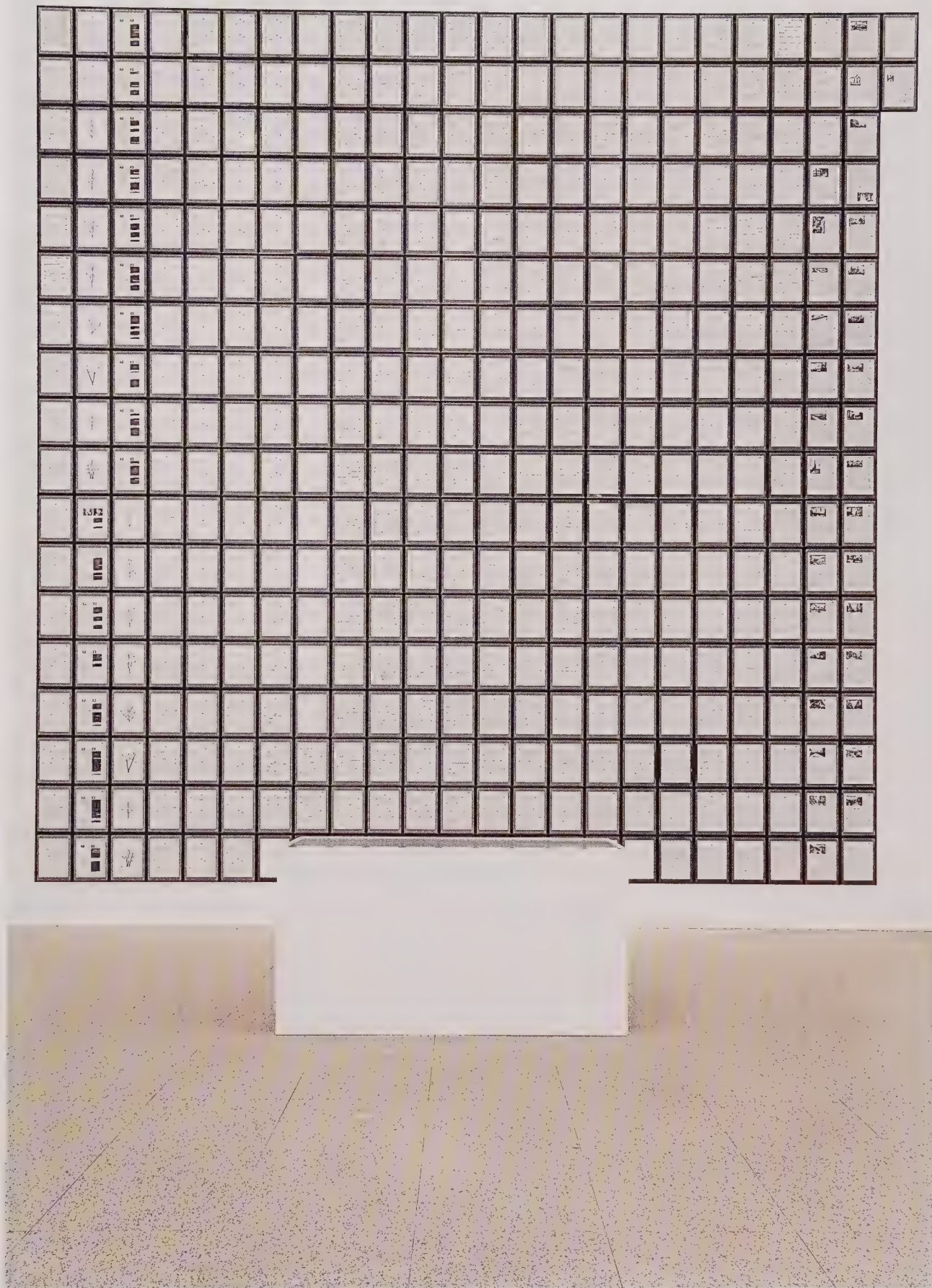
The work bears the date of the federal election held on October 5, 1980, and hence refers to the emotionally charged campaign battle—which lasted a year and a half—between Franz Josef Strauß (CSU) as challenger and Helmut Schmidt (SPD), who ultimately remained in office. The social-liberal coalition, however, would cohere for only two more years. During the so-called "Bonner Wende" (turning point in Bonn), which occurred in autumn 1982, the FDP changed coalition partners, and in September 1982, Helmut Schmidt called on the opposition to request

a vote of no confidence. As a consequence, Helmut Kohl (CDU) was elected as the new chancellor on October 1, 1982. Darboven presents this dramatic political and social period through the use of a *Spiegel* interview ("What Qualifies You to Become Chancellor?"), which consists of thirty-eight questions addressed to Schmidt and Strauß. The replies reveal the thoughts, strategies, ethics, and personalities of both politicians. Hanne Darboven took a stand and intervened: She crossed out Strauß's replies, rendering them illegible. In so doing, she made a clear statement and served as a barometer of the sociopolitical atmosphere in the Federal Republic at that time: By rejecting Strauß's answers, she expressed the hope that the "turn" he was calling for would never come to pass. In this way, she connected Döblin's admonition of alertness with Birnbaum's essay, which deals with the inability to analyze contemporaneous events objectively—a position embodied by Darboven's work as well.

The work's conclusion is formed by a reference to Giorgio de Chirico, an Italian painter who again turned toward tradition and nationalistic thinking after his early innovations, which supplied impulses for contemporary art. In this way, Darboven alludes explicitly to false paths, and hence to the artist's social responsibility, at the same time unmistakably revealing her own stance.

The composition *Wende >80<* signals a turn within Darboven's oeuvre as well as in society. As so often in her work, the personal and the social flow into one another, fusing and becoming indissoluble. They are reflected and visualized by the artist on behalf of the beholder or reader. The contentual and formal principle is the continuous switching between past, present, and future; pictorial, literary, and musical resources alternate. The visualization of structures, whether biological (trees), mathematical (music), or social (literature), was an important strategic intention, and it is precisely the totality of Darboven's complex constellation that makes the work so multi-layered. It opens up a world of thoughts, associations, and references to the beholder, admonishing her in an engrossed, yearning, and poetic way to "stay awake."

Susanne Kleine



Wende ›80‹ (Turning Point ›80‹), 1980/81, Bundeskunsthalle, 2015/16

Index: Datum: 5. 10. 1980

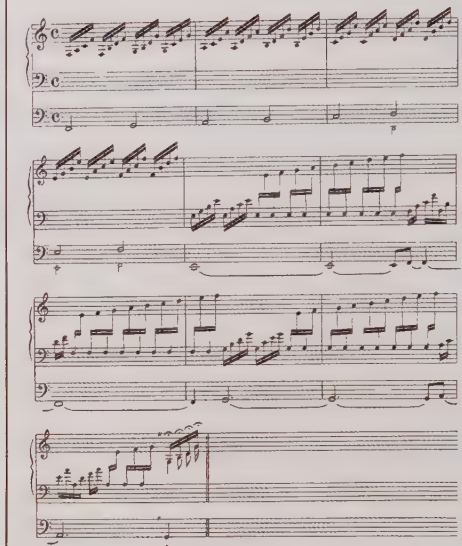
1. Opus 1, 1. → 19.
2. Baumstudien
3. 38 Fragen aus
Kanzler u. Kandidat
DER SPIEGEL, Nr. 40
4. Baumstudien
5. Opus 2, 1. → 19.
6. Opus 3, 1. → 51.
7. Opus 4, 1. → 51.
8. In Gedanken an
Alfred Döblin
9. Opus 5a, 1. → 60.
10. Opus 5b, 1. → 60.
11. Opus 6a, 1. → 60.
12. Opus 6b, 1. → 60.
13. Harburg: 32
Ansichtskarten,
Januar: 1981

NR 202

j

1

Opus 1



1



20

„Was befähigt Sie zum Kanzler?“

38 Fragen des SPIEGEL an Kanzler Helmut Schmidt und Kandidat Franz Josef Strauß



FRAGE: Was befähigt Sie Ihre Meinung nach, 1980 als besserer Kanzler der Bundesrepublik Deutschland zu sein als Ihr Konkurrent?

SCHMIDT: Ihre Frage ist eine Einladung zur Selbstbeurteilung. Das ist nicht leicht zu tun. Ich bin dankbar dafür, daß viele Bürger mit Disziplin und Besonnenheit im Denken und Handeln Urteile fällen. Und diese Urteile sind ohne falsche Rechenbeispiele für mich in Anspruch zu nehmen. Ich bin sehr, sehr ich politische Verantwortung zu übernehmen bereit, weil davon überzeugt bin, daß nur der zur Disziplinierung der Politik kommen kann, der auf dem Feld der Außenpolitik seine Interessen verteidigen kann. Ich bin sehr, sehr mit dem Interesse der deutschen Bevölkerung verbunden. Ich bin sehr, sehr mit der Verantwortung verbunden, die ich bei der Entscheidung über die Zukunft der Bundesrepublik Deutschland zu tragen habe. Ich bin sehr, sehr mit der Verantwortung verbunden, die ich bei der Entscheidung über die Zukunft der Bundesrepublik Deutschland zu tragen habe.

FRAGE: Welche Ihre Eigenschaften haben Sie zur Bewältigung politischer Krisen für besonders geeignet?

SCHMIDT: Was für eine Frage! Ich bin sehr, sehr mit der Verantwortung verbunden, die ich bei der Entscheidung über die Zukunft der Bundesrepublik Deutschland zu tragen habe. Ich bin sehr, sehr mit der Verantwortung verbunden, die ich bei der Entscheidung über die Zukunft der Bundesrepublik Deutschland zu tragen habe. Ich bin sehr, sehr mit der Verantwortung verbunden, die ich bei der Entscheidung über die Zukunft der Bundesrepublik Deutschland zu tragen habe.

24

28

2. 1. 1981
In: ...

6. "Der Hammer auf die Kopf" ...
"Kopf" ...
"Kopf" ...
"Kopf" ...

gedenkenstreich (P...)

6. 1. 1. 1981, ...
6. 1. 1. 1981, ...
6. 1. 1. 1981, ...

...

7. 1. 1. 1981, ...
"Stimme aus der Luft" ...
"Stimme aus der Luft" ...

gedenkenstreich (P...)

1. 1. 1981, ...
"Stimme aus der Luft" ...
"Stimme aus der Luft" ...

1. 1. 1981, ...
"Stimme aus der Luft" ...
"Stimme aus der Luft" ...

...

...

...



...



1. 1. 1981, ...
1 + 1 + 8 + 1 = 11

...

Essay 6. 2. 1981 Die Religion des Herzens

von Norman Birbaum

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

Vierjahreszeiten. Der Mond ist aufgegangen, Opus 7,
Frühling, Sommer, Herbst, Winter (The Four Seasons:
The Moon Has Risen, Opus 7, Spring, Summer, Fall,
Winter), 1981

Handwritten notation

76 sheets, 29.7 × 21 cm each

Transcription of the handwritten notation

81 sheets, 29.7 × 21 cm each

The composition is constructed classically to proceed from *Spring* to *Summer*, and from *Fall* to *Winter*. In the handwritten notation, Hanne Darboven adheres to a structure of nineteen sheets per season. In the transcription, *Spring*, *Summer*, and *Fall* are assigned nineteen sheets each, and *Winter*, at the end, is constructed with twenty-four sheets. This cannot be regarded as arbitrary, since Darboven calculated the number of sheets in consultation with her transcriber Friedrich Stoppa, and positioned the corresponding number of systems on the sheets of the score accordingly. In the exhibited music manuscript, she transcribed the notes onto paper she designed herself, which uses numbers instead of the classical musical clefs. It was on top of these autographs that Stoppa produced his transcription (printed on paper).

Florentine Gallwas



Vierjahreszeiten. Der Mond ist aufgegangen, Opus 7, Frühling, Sommer, Herbst, Winter

(The Four Seasons: The Moon Has Risen, Opus 7, Spring, Summer, Fall, Winter), 1981, Bundeskunsthalle, 2015/16

frühling

1.)

sommer

1.)

herbst

1.)

winter

1.)

Frühling

11

Opus 7

Sommer

9

Opus 7

Herbst

11

Opus 7

Winter

8

Opus 7

Vierjahreszeiten. Der Mond ist aufgegangen, Opus 7, Frühling, Sommer, Herbst, Winter

(The Four Seasons: The Moon Has Risen, Opus 7, Spring, Summer, Fall, Winter), 1981 (transcription of the handwritten notation)

Vierjahreszeiten. Der Mond ist aufgegangen,
Opus 7, Akt I + II (The Four Seasons:
The Moon Has Risen, Opus 7, Acts I + II), 1982/83

16-mm film (digitized), ca. 58 min.

Just as a year can be divided into twelve months and four seasons, this film is divided into twelve parts and four groups, with three filming locations—all of which are repeated in each group. The film is prefaced by the display of the birth and death dates of Theodor Heuss, Johann Kinau, and Alfred Ballin. The filming locations are:

Chapters 1–4, episode I for each: We begin in Hamburg-Harburg at Schwarzenbergplatz during the “Vogelschießen” (Popinjay Festival), an annual event (shot in 1982). The county-fair impression is underscored by the ongoing authentic sounds: familiar waltzes played on a street organ, typical fairground ride noises, and the announcements of stallholders.

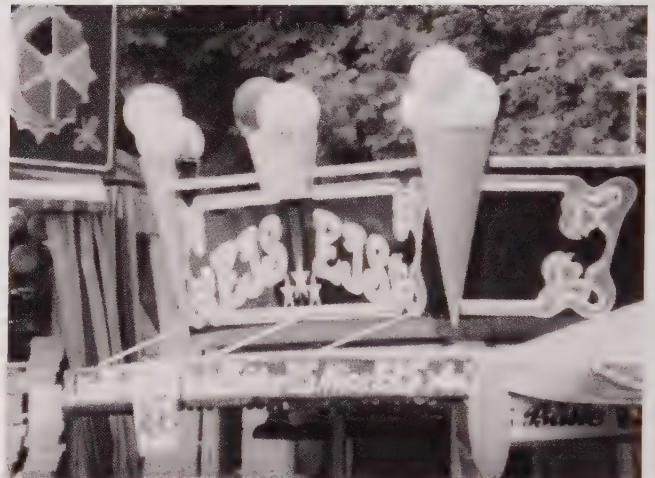
Chapters 1–4, episode II for each: The next episode begins with a shot of Harburg’s surroundings and with a close-up of a cobblestone. Musically, this episode is accompanied by Georg Friedrich Handel’s familiar *Fireworks Music*, originally composed in 1748 for the British King George II on the occasion of a splendid festivity. Appearing with an upward panning shot is a street resembling an avenue, but with shabby cars parked on the left and right rather than the rows of trees one might expect. We see old, dilapidated apartment buildings, construction sites, neglected little gardens, undeveloped parcels of land, and posters advertising brands like Bonella, Peter Stuyvesant, Dunhill, and Quelle. In the midst of all this are a corner bar and a funeral parlor. The tension between Handel’s music and this townscape could hardly be more striking. Here, Hanne Darboven produces a contrast between acoustic majesty and splendor on the one hand and a hideous urban landscape on the other. The question of how to reconcile royal trumpet fanfares and deteriorating urban structures remains unexplained. Beginning in the second chapter, the focus shifts increasingly to Harburg’s scenic merits (an idyllic chess match in a park in summertime is captured, for example), so that in the course of this chapter, image and sound become progressively harmonized and the thematic contrast between music and image is reduced successively to 0.

Chapters 1–4, episode III for each: It comes as a relief in the first chapter when the composition *Vierjahreszeiten, Opus 7* (The Four Seasons, Opus 7) accompanies images in Darboven’s studio. Darboven composed this music for organ solo in 1981 based on reductions of the checksum calculations for a century. Especially chosen for the film were the movements *Summer* and *Winter*, which resound to the tranquil contemplation of the studio. At the end of each chapter, Darboven selects as a musical citation the folk song *Der Mond ist aufgegangen* (The Moon Has Risen). The fourth chapter closes visually with a calendar from 1982 being leafed through backwards, always beginning with December.

Florentine Gallwas



Vierjahreszeiten. Der Mond ist aufgegangen, Opus 7, Akt I + II
(The Four Seasons: The Moon Has Risen, Opus 7, Acts I + II), 1982/83 (film still)



Vierjahreszeiten. Der Mond ist aufgegangen, Opus 7, Akt I + II
 (The Four Seasons: The Moon Has Risen, Opus 7, Acts I + II), 1982/83 (film still)



Für Rainer Werner Fassbinder
(For Rainer Werner Fassbinder), 1982 / 83

Ink, offset printing on paper, photography, collage,
mounted on cardboard
90 sheets, framed, 50 × 70 cm each

These 90 pages, framed in black, are devoted to Rainer Werner Fassbinder, the innovative German author, actor, director, and exponent of “New German Cinema.” They embody a theme that was central for Hanne Darboven: a confrontation with time, with perception, and with collective and subjective memory and forms of remembrance.

Pairs of corresponding sheets are mounted as double-page spreads on red paper, the so-called *Schreibzeit* paper—a formal quotation of the Hamburg newsmagazine *Der Spiegel* which Darboven used for the first time in *Schreibzeit* (Writing Time), beginning in 1975. Seen from a distance, the 90 panels—which are hung in 5 rows of 18 images each—form a consistently colored grid of black, white, and red lines, along with their frames, whose black lines are also repeated on the pages. This arrangement results in frames within frames; that is to say, each outer frame is at the same time an inner frame, and so on. These formal strategies generate additional levels, since the viewer is able to continually adjust and determine the pictorial borders in her inner eye, to decide which level she wishes to read the “image” on. Through a deliberate reminiscence on Minimalism, Darboven explores the tension between inner and outer, center and margin. The installation view is strongly rhythmicized, but at the same time multiform. Conspicuous at first glance is the serial repetition of a black-and-white photograph, the passport photo of an unknown soldier. This arrangement evokes associations with mass death, with a—nameless, anonymous—monument or memorial to a hero, but also of devotion or prayer, especially if the black frames around the photographs are interpreted as mourning borders, typical of death announcements in Germany. The double photographs are positioned vertically into columns that are reminiscent structurally of architecture, or which cite architectural elements.

Approaching the individual pages, we realize at second glance that they open up a narrative: the particularized details of calendar calculations, along with textual and image citations related to Rainer Werner Fassbinder. Emerging now is a complex space of thought for the beholder, one shaped in terms of both form and content by distance and proximity, by appar-

ent objectivity and subjectivity, thereby thematizing life and death—the individual life of an artist and mass death (in war)—and visualizing these via “inscription,” fixing them in memory.

The catalyst for this work was Fassbinder’s death in June 1982. Darboven began the cycle that autumn (in New York, as documented by the stationery she used, from Gramercy Park Hotel), when Helmut Kohl replaced Helmut Schmidt as federal chancellor. She seems to have separated her subjective emotional response from her overarching intentions, labeling the 18 upper double-page spreads with the captions “history work” and “data text.”

On the left halves of the upper spreads, she has collaged picture postcards from the periods of the two World Wars—a panorama of German history when seen all together—with one of the luminous green “Ubiquist” postcards (in biology, the term means widespread or “ubiquitous”), designed by the artist herself, linked by non-signifying, dateless wavy lines. Both “cards” represent history—objective and personal—but only the “Ubiquist” card is mounted on all subsequent text pages, with Fassbinder’s added-up and numbered individual dates.

The right-hand sides of the upper double-page spreads are number poems (an individual, condensed number / date system) formed from checksum calculations using the dates which fall between Fassbinder’s birth year of 1945 and the year of his death, 1982. The apparent objectivity of this “reduction” to ultimately a single number is contradicted by the handwritten rhythm of the notations and by the word “today,” which in turn refers to Darboven in the present—as an artist and as a representative.

Mounted at what seems to be the center of the dedication to Fassbinder on 10 additional double-page spreads are pages torn from the book *Hanna Schygulla: Bilder aus den Filmen von Rainer Werner Fassbinder* (1981). Here, Darboven does not write the texts herself, instead drawing upon textual and pictorial templates and linking these by means of drawn lines—a dedication within the dedication, a juxtaposition of two personalities in which the actress is—like Darboven herself—a representative.

The work’s title signals its dedication to Fassbinder, but it quickly becomes evident that this dedication is not to him alone; for Darboven, his early death served as a catalyst for reflections on contemporary history and the culture of remembrance.

Susanne Kleine

SCHREIBZEIT

Schreibzeit (1982/83) —: heute,



Handwritten cursive script, likely a practice exercise, consisting of multiple lines of stylized, repetitive letterforms.

Handwritten cursive script, likely a practice exercise, consisting of multiple lines of stylized, repetitive letterforms.





SCHREIBZEIT

geschichtsarbeit heute



Handwritten text in German, likely a historical account or a list of events, written in a cursive script.

1.10.82 Schmitt

I

SCHREIBZEIT

latein text: 1982 heute

index, jahr: 1982 / Gedichte

Gramercy Park Hotel
21st St and Lex. Ave. NYC 10010
(212) GR5-4320

1. Gedicht	2. Gedicht
1+1 → 2	8+1+8+2 → 19
2+1 → 3	10+1 → 21
3+1 → 4	11+1 → 22
4+1 → 5	12+1 → 23
5+1 → 6	13+1 → 24
6+1 → 7	14+1 → 25
3. Gedicht	4. Gedicht
15+1+8+2 → 26	22+1+8+2 → 33
16+1 → 27	23+1 → 34
17+1 → 28	24+1 → 35
18+1 → 29	25+1 → 36
19+1 → 30	26+1 → 37
20+1 → 31	27+1 → 38
21+1 → 32	28+1 → 39
5. Gedicht	6. Gedicht
29+1+8+2 → 40	35+1+8+2 → 44
30+1 → 41	36+1 → 45
31+1 → 42	37+1 → 46
1+2+8+2 → 13	8+2 → 20
2+2 → 4	9+2 → 21
3+2 → 5	10+2 → 22
4+2 → 6	11+2 → 23

I

SCHREIBZEIT

geschichtsarbeit heute



Handwritten text in German, likely a historical account or a list of events, written in a cursive script.

1.10.82 Mat

II

SCHREIBZEIT

latein text: 1982 heute

index, jahr: 1982 / Gedichte

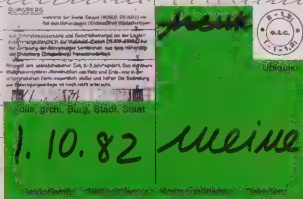
Gramercy Park Hotel
21st St and Lex. Ave. NYC 10010
(212) GR5-4320

7. Gedicht	8. Gedicht
12+2+8+2 → 24	11+2+8+2 → 31
13+2 → 25	12+2 → 32
14+2 → 26	13+2 → 33
15+2 → 27	14+2 → 34
16+2 → 28	15+2 → 35
17+2 → 29	16+2 → 36
18+2 → 30	17+2 → 37
9. Gedicht	10. Gedicht
26+2+8+2 → 38	23+2+8+2 → 35
27+2 → 39	24+2 → 36
28+2 → 40	25+2 → 37
29+2 → 41	26+2 → 38
30+2 → 42	27+2 → 39
31+2 → 43	28+2 → 40
4+3 → 7	11+3 → 24
11. Gedicht	12. Gedicht
12+3+8+2 → 25	9+3+8+2 → 32
13+3 → 26	10+3 → 33
14+3 → 27	11+3 → 34
15+3 → 28	12+3 → 35
16+3 → 29	13+3 → 36
17+3 → 30	14+3 → 37
18+3 → 31	15+3 → 38

II

SCHREIBZEIT

geschichtsarbeit: heute



III

SCHREIBZEIT

datentext: 1982 heute
index, jahr: 1982 / Gedichte

Gramercy Park Hotel
21st St. and Lex Ave. NYC 10010
(212) GR5-4330
out of town call 1-800-221-4883

13. Gedicht	14. Gedicht
261 318+2 → 34	214+812 → 16.11
271 3 → 40	314 → 18.11
281 3 → 41	414 → 19.11
291 3 → 42	514 → 20.11
301 3 → 43	614 → 21.11
311 3 → 44	714 → 22.11
321 3 → 45	814 → 23.11
331 3 → 46	914 → 24.11
341 3 → 47	1014 → 25.11
351 3 → 48	1114 → 26.11
361 3 → 49	1214 → 27.11
371 3 → 50	1314 → 28.11
381 3 → 51	1414 → 29.11
391 3 → 52	1514 → 30.11
401 3 → 53	1614 → 1.12
411 3 → 54	1714 → 2.12
421 3 → 55	1814 → 3.12
431 3 → 56	1914 → 4.12
441 3 → 57	2014 → 5.12
451 3 → 58	2114 → 6.12
461 3 → 59	2214 → 7.12
471 3 → 60	2314 → 8.12
481 3 → 61	2414 → 9.12
491 3 → 62	2514 → 10.12
501 3 → 63	2614 → 11.12
511 3 → 64	2714 → 12.12
521 3 → 65	2814 → 13.12
531 3 → 66	2914 → 14.12
541 3 → 67	3014 → 15.12
551 3 → 68	3114 → 16.12
561 3 → 69	3214 → 17.12
571 3 → 70	3314 → 18.12
581 3 → 71	3414 → 19.12
591 3 → 72	3514 → 20.12
601 3 → 73	3614 → 21.12
611 3 → 74	3714 → 22.12
621 3 → 75	3814 → 23.12
631 3 → 76	3914 → 24.12
641 3 → 77	4014 → 25.12
651 3 → 78	4114 → 26.12
661 3 → 79	4214 → 27.12
671 3 → 80	4314 → 28.12
681 3 → 81	4414 → 29.12
691 3 → 82	4514 → 30.12
701 3 → 83	4614 → 31.12
711 3 → 84	4714 → 1.1
721 3 → 85	4814 → 2.1
731 3 → 86	4914 → 3.1
741 3 → 87	5014 → 4.1
751 3 → 88	5114 → 5.1
761 3 → 89	5214 → 6.1
771 3 → 90	5314 → 7.1
781 3 → 91	5414 → 8.1
791 3 → 92	5514 → 9.1
801 3 → 93	5614 → 10.1
811 3 → 94	5714 → 11.1
821 3 → 95	5814 → 12.1
831 3 → 96	5914 → 13.1
841 3 → 97	6014 → 14.1
851 3 → 98	6114 → 15.1
861 3 → 99	6214 → 16.1
871 3 → 100	6314 → 17.1
881 3 → 101	6414 → 18.1
891 3 → 102	6514 → 19.1
901 3 → 103	6614 → 20.1
911 3 → 104	6714 → 21.1
921 3 → 105	6814 → 22.1
931 3 → 106	6914 → 23.1
941 3 → 107	7014 → 24.1
951 3 → 108	7114 → 25.1
961 3 → 109	7214 → 26.1
971 3 → 110	7314 → 27.1
981 3 → 111	7414 → 28.1
991 3 → 112	7514 → 29.1
1001 3 → 113	7614 → 30.1
1011 3 → 114	7714 → 31.1
1021 3 → 115	7814 → 1.2
1031 3 → 116	7914 → 2.2
1041 3 → 117	8014 → 3.2
1051 3 → 118	8114 → 4.2
1061 3 → 119	8214 → 5.2
1071 3 → 120	8314 → 6.2
1081 3 → 121	8414 → 7.2
1091 3 → 122	8514 → 8.2
1101 3 → 123	8614 → 9.2
1111 3 → 124	8714 → 10.2
1121 3 → 125	8814 → 11.2
1131 3 → 126	8914 → 12.2
1141 3 → 127	9014 → 13.2
1151 3 → 128	9114 → 14.2
1161 3 → 129	9214 → 15.2
1171 3 → 130	9314 → 16.2
1181 3 → 131	9414 → 17.2
1191 3 → 132	9514 → 18.2
1201 3 → 133	9614 → 19.2
1211 3 → 134	9714 → 20.2
1221 3 → 135	9814 → 21.2
1231 3 → 136	9914 → 22.2
1241 3 → 137	10014 → 23.2
1251 3 → 138	10114 → 24.2
1261 3 → 139	10214 → 25.2
1271 3 → 140	10314 → 26.2
1281 3 → 141	10414 → 27.2
1291 3 → 142	10514 → 28.2
1301 3 → 143	10614 → 29.2
1311 3 → 144	10714 → 30.2
1321 3 → 145	10814 → 31.2
1331 3 → 146	10914 → 1.3
1341 3 → 147	11014 → 2.3
1351 3 → 148	11114 → 3.3
1361 3 → 149	11214 → 4.3
1371 3 → 150	11314 → 5.3
1381 3 → 151	11414 → 6.3
1391 3 → 152	11514 → 7.3
1401 3 → 153	11614 → 8.3
1411 3 → 154	11714 → 9.3
1421 3 → 155	11814 → 10.3
1431 3 → 156	11914 → 11.3
1441 3 → 157	12014 → 12.3
1451 3 → 158	12114 → 13.3
1461 3 → 159	12214 → 14.3
1471 3 → 160	12314 → 15.3
1481 3 → 161	12414 → 16.3
1491 3 → 162	12514 → 17.3
1501 3 → 163	12614 → 18.3
1511 3 → 164	12714 → 19.3
1521 3 → 165	12814 → 20.3
1531 3 → 166	12914 → 21.3
1541 3 → 167	13014 → 22.3
1551 3 → 168	13114 → 23.3
1561 3 → 169	13214 → 24.3
1571 3 → 170	13314 → 25.3
1581 3 → 171	13414 → 26.3
1591 3 → 172	13514 → 27.3
1601 3 → 173	13614 → 28.3
1611 3 → 174	13714 → 29.3
1621 3 → 175	13814 → 30.3
1631 3 → 176	13914 → 31.3
1641 3 → 177	14014 → 1.4
1651 3 → 178	14114 → 2.4
1661 3 → 179	14214 → 3.4
1671 3 → 180	14314 → 4.4
1681 3 → 181	14414 → 5.4
1691 3 → 182	14514 → 6.4
1701 3 → 183	14614 → 7.4
1711 3 → 184	14714 → 8.4
1721 3 → 185	14814 → 9.4
1731 3 → 186	14914 → 10.4
1741 3 → 187	15014 → 11.4
1751 3 → 188	15114 → 12.4
1761 3 → 189	15214 → 13.4
1771 3 → 190	15314 → 14.4
1781 3 → 191	15414 → 15.4
1791 3 → 192	15514 → 16.4
1801 3 → 193	15614 → 17.4
1811 3 → 194	15714 → 18.4
1821 3 → 195	15814 → 19.4
1831 3 → 196	15914 → 20.4
1841 3 → 197	16014 → 21.4
1851 3 → 198	16114 → 22.4
1861 3 → 199	16214 → 23.4
1871 3 → 200	16314 → 24.4
1881 3 → 201	16414 → 25.4
1891 3 → 202	16514 → 26.4
1901 3 → 203	16614 → 27.4
1911 3 → 204	16714 → 28.4
1921 3 → 205	16814 → 29.4
1931 3 → 206	16914 → 30.4
1941 3 → 207	17014 → 31.4
1951 3 → 208	17114 → 1.5
1961 3 → 209	17214 → 2.5
1971 3 → 210	17314 → 3.5
1981 3 → 211	17414 → 4.5
1991 3 → 212	17514 → 5.5
2001 3 → 213	17614 → 6.5
2011 3 → 214	17714 → 7.5
2021 3 → 215	17814 → 8.5
2031 3 → 216	17914 → 9.5
2041 3 → 217	18014 → 10.5
2051 3 → 218	18114 → 11.5
2061 3 → 219	18214 → 12.5
2071 3 → 220	18314 → 13.5
2081 3 → 221	18414 → 14.5
2091 3 → 222	18514 → 15.5
2101 3 → 223	18614 → 16.5
2111 3 → 224	18714 → 17.5
2121 3 → 225	18814 → 18.5
2131 3 → 226	18914 → 19.5
2141 3 → 227	19014 → 20.5
2151 3 → 228	19114 → 21.5
2161 3 → 229	19214 → 22.5
2171 3 → 230	19314 → 23.5
2181 3 → 231	19414 → 24.5
2191 3 → 232	19514 → 25.5
2201 3 → 233	19614 → 26.5
2211 3 → 234	19714 → 27.5
2221 3 → 235	19814 → 28.5
2231 3 → 236	19914 → 29.5
2241 3 → 237	20014 → 30.5
2251 3 → 238	20114 → 31.5
2261 3 → 239	20214 → 1.6
2271 3 → 240	20314 → 2.6
2281 3 → 241	20414 → 3.6
2291 3 → 242	20514 → 4.6
2301 3 → 243	20614 → 5.6
2311 3 → 244	20714 → 6.6
2321 3 → 245	20814 → 7.6
2331 3 → 246	20914 → 8.6
2341 3 → 247	21014 → 9.6
2351 3 → 248	21114 → 10.6
2361 3 → 249	21214 → 11.6
2371 3 → 250	21314 → 12.6
2381 3 → 251	21414 → 13.6
2391 3 → 252	21514 → 14.6
2401 3 → 253	21614 → 15.6
2411 3 → 254	21714 → 16.6
2421 3 → 255	21814 → 17.6
2431 3 → 256	21914 → 18.6
2441 3 → 257	22014 → 19.6
2451 3 → 258	22114 → 20.6
2461 3 → 259	22214 → 21.6
2471 3 → 260	22314 → 22.6
2481 3 → 261	22414 → 23.6
2491 3 → 262	22514 → 24.6
2501 3 → 263	22614 → 25.6
2511 3 → 264	22714 → 26.6
2521 3 → 265	22814 → 27.6
2531 3 → 266	22914 → 28.6
2541 3 → 267	23014 → 29.6
2551 3 → 268	23114 → 30.6
2561 3 → 269	23214 → 31.6
2571 3 → 270	23314 → 1.7
2581 3 → 271	23414 → 2.7
2591 3 → 272	23514 → 3.7
2601 3 → 273	23614 → 4.7
2611 3 → 274	23714 → 5.7
2621 3 → 275	23814 → 6.7
2631 3 → 276	23914 → 7.7
2641 3 → 277	24014 → 8.7
2651 3 → 278	24114 → 9.7
2661 3 → 279	24214 → 10.7
2671 3 → 280	24314 → 11.7
2681 3 → 281	24414 → 12.7
2691 3 → 282	24514 → 13.7
2701 3 → 283	24614 → 14.7
2711 3 → 284	24714 → 15.7
2721 3 → 285	24814 → 16.7
2731 3 → 286	24914 → 17.7
2741 3 → 287	25014 → 18.7
2751 3 → 288	25114 → 19.7
2761 3 → 289	25214 → 20.7
2771 3 → 290	25314 → 21.7
2781 3 → 291	25414 → 22.7
2791 3 → 292	25514 → 23.7
2801 3 → 293	25614 → 24.7
2811 3 → 294	25714 → 25.7
2821 3 → 295	25814 → 26.7
2831 3 → 296	25914 → 27.7
2841 3 → 297	26014 → 28.7
2851 3 → 298	26114 → 29.7
2861 3 → 299	26214 → 30.7
2871 3 → 300	26314 → 31.7
2881 3 → 301	26414 → 1.8
2891 3 → 302	26514 → 2.8
2901 3 → 303	26614 → 3.8
2911 3 → 304	26714 → 4.8
2921 3 → 305	26814 → 5.8
2931 3 → 306	26914 → 6.8
2941 3 → 307	27014 → 7.8
2951 3 → 308	27114 → 8.8
2961 3 → 309	27214 → 9.8
2971 3 → 310	27314 → 10.8
2981 3 → 311	27414 → 11.8
2991 3 → 312	27514 → 12.8
3001 3 → 313	27614 → 13.8
3011 3 → 314	27714 → 14.8
3021 3 → 315	27814 → 15.8
3031 3 → 316	27914 → 16.8
3041 3 → 317	28014 → 17.8
3051 3 → 318	28114 → 18.8
3061 3 → 319	28214 → 19.8
3071 3 → 320	28314 → 20.8
3081 3 → 321	28414 → 21.8
3091 3 → 322	28514 → 22.8
3101 3 → 323	28614 → 23.8
3111 3 → 324	28714 → 24.8
3121 3 → 325	28814 → 25.8
3131 3 → 326	28914 → 26.8
3141 3 → 327	29014 → 27.8
3151 3 → 328	29114 → 28.8
3161 3 → 329	29214 → 29.8
3171 3 → 330	29314 → 30.8
3181 3 → 331	29414 → 31.8
3191 3 → 332	29514 → 32.8
3201 3 → 333	29614 → 33.8
3211 3 → 334	29714 → 34.8
3221 3 → 335	29814 → 35.8
3231 3 → 336	29914 → 36.8
3241 3 → 337	30014 → 37.8
3251 3 → 338	30114 → 38.8
3261 3 → 339	30214 → 39.8
3271 3 → 340	30314 → 40.8
3281 3 → 341	30414 → 41.8
3291 3 → 342	30514 → 42.8
3301 3 → 343	30614 → 43.8
3311 3 → 344	30714 → 44.8
3321 3 → 345	30814 → 45.8
3331 3 → 346	30914 → 46.8
3341 3 → 347	31014 → 47.8
3351 3 → 348	31114 → 48.8
3361 3 → 349	31214 → 49.8
3371 3 → 350	31314 → 50.8
3381 3 → 351	31414 → 51.8
3391 3 → 352	31514 → 52.8
3401 3 → 353	31614 → 53.8
3411 3 → 354	31714 → 54.8
3421 3 → 355	31814 → 55.8
3431 3 → 356	31914 → 56.8
3441 3 → 357	32014 → 57.8

Ost-West-Demokratie (East-West Democracy), 1983

Felt-tip pen on postcard, national flags of the USA, FRG and GDR,
Soviet Union in cloth
190 parts, framed, 50 × 70 cm each

In everyday life, the reckoning of time in units—in hours, days, months, and years—does not confront us with significant problems. Things become more complicated when we attempt to characterize time as a phenomenon, to render it graspable. Hanne Darboven's artistic strategy of visualizing time makes clear the extent to which a preoccupation with the abstract concepts of past, present, and future raises philosophical issues of the greatest complexity. The "now" is transformed continuously and inexorably into the recent past, and before long into history.

In *Ost-West-Demokratie* (East-West Democracy), produced in 1983, in retrospect one of the most precarious years of the Cold War era, Darboven refers to events that already, from today's perspective, constitute a chapter of contemporary history. In the fall of that year, the world stood on the threshold of nuclear war, and in particular the Soviet Union was in a state of high alert. The background—a series of miscalculations, and also of deliberate provocations on the part of the US—is well known today. We also know today that for a time, the outbreak of a nuclear catastrophe was only a question of a few minutes, a circumstance that made everyone keenly aware of time as a critical factor. In 1983, Darboven—like her contemporaries—could know very little of the concrete goings-on, whether of the secret NATO maneuvers that triggered a state of alarm in the USSR or of the defective Soviet satellites that produced false reports of US missile launches. Nonetheless, the tension was palpable: in 1983, about one million people protested in Bonn against the NATO Double-Track Decision, and the Green Party, with its orientation toward peace efforts, was elected to the German parliament for the first time—although Helmut Kohl was also confirmed as Germany's chancellor.

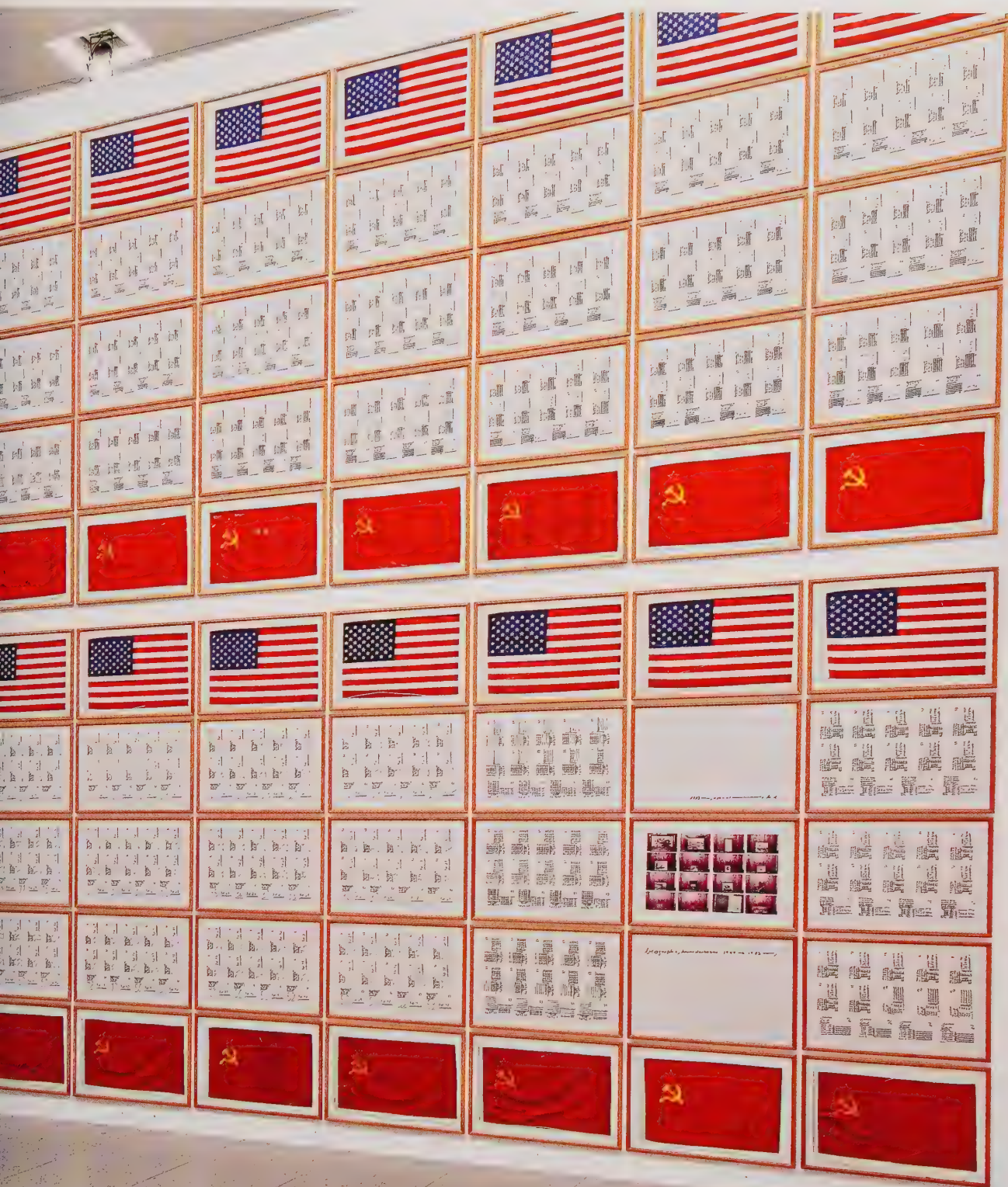
With *Ost-West-Demokratie*, Darboven effectively transports a core of the dilemma at that time. Her date calculations, noted on postcards as check-sums and covering the years 1949 to 1983, are delimited by the national flags of the US (above) and the USSR (below). In the central row, united within a common frame, we also find the flags of the Federal Republic of Germany and the German Democratic Republic. Few of Darboven's works possess such

powerful visual symbolism. With the explicit appeal "I'm for an East-West democracy," the artist seems to have been far ahead of her time. For in 1983, a rapprochement between the two superpowers, and between the two German states, seemed little more than a brave hope.

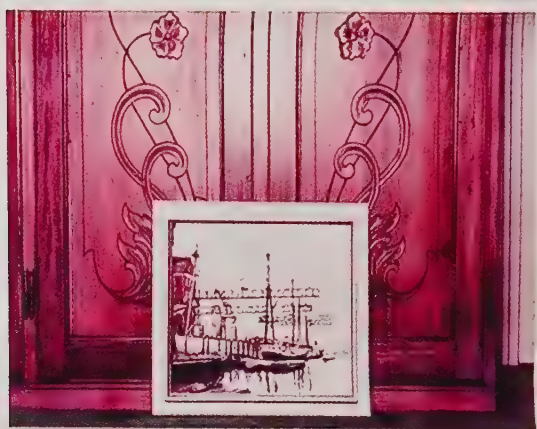
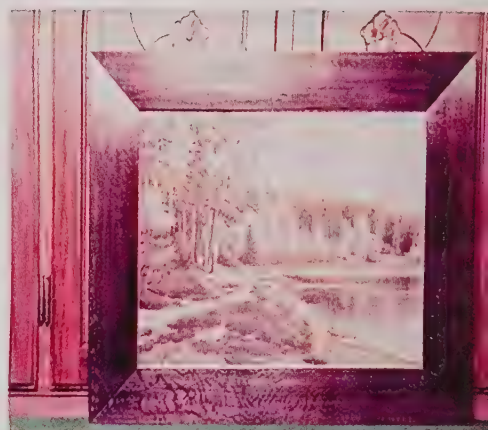
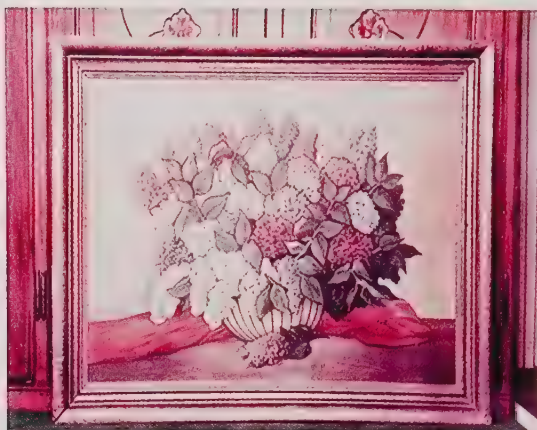
Johanna Adam

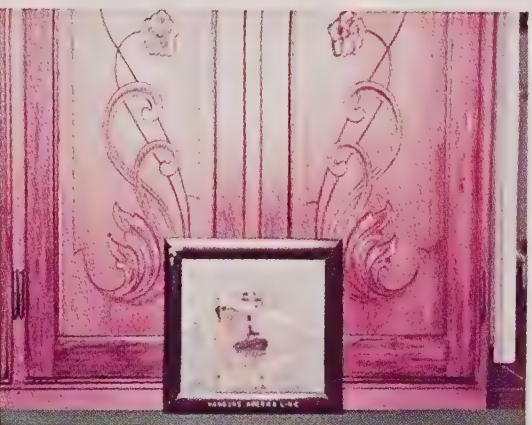
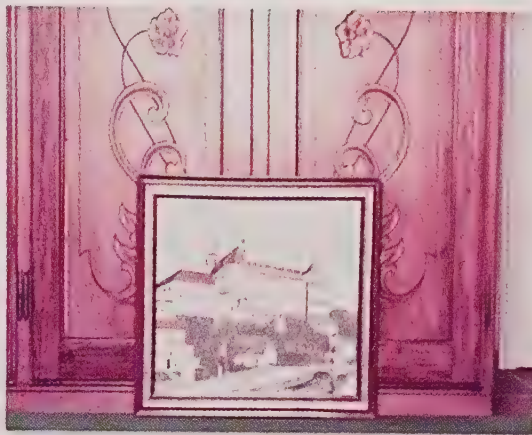






Ost-West-Demokratie (East-West Democracy), 1983, Bundeskunsthalle, 2015/16





Ansichten >85<, Harburg / New York (Views >85<,
Harburg / New York), 1984 / 85

Ink on paper, collage with photographs on calendar sheets
162 sheets, 50 × 70 cm each, mounted on 53 panels,
framed, 150 × 70 cm each

With this work, Hanne Darboven drew her two central reference points—Hamburg-Harburg and New York, where she lived from 1966 to 1968—into a tightly configured structure. At the same time, she visualized the tension between home and the faraway, concepts which were of exceptional significance for her as a person, as well as for her artistic development, strategy, and conception, throughout her life.

On 53 vertical panels, color images documenting the rural surroundings of Harburg are contrasted with picture postcards of New York. While the New York postcards mirror touristic conventions and expectations, the images of the artist's hometown are characterized as a rule by views of houses / architecture and rural urbanity. Two towns, two places of residence, two continents, two cultures, the Old and the New World, Europe and America, are presented in wordless juxtaposition—or perhaps in equivalence. Positioned beneath these double-images is a dateless weekly calendar, which Darboven has concretized through her conceptual daily checksum calculations for the year 1985: The individual numbers of each date are calculated as checksums, for example 3.1.85 as $3 + 1 + 8 + 5 = 17$,¹ and parallel to the notated daily numerical sequences, Darboven inscribes u-shaped wavy lines, through which she condenses one and the same temporal segment, visualizing it differently. Beneath the weekly pages, in turn, the days are listed once again with the total sums, the so-called K-values, and captioned with "harburg/new york – heute" (harburg / new york – today). In this way, the 53 weekly pages are shaped into a stringent four-part composition that also manifests Darboven's penchant for cash account books, calendars, registers, and indices—a trait that emerged in early childhood, perhaps influenced by the mercantile orientation of her father's family.

For Hanne Darboven, Harburg and New York embodied the poles between her private and artistic existences. This work, then, appears to be a personal "stocktaking," one that links New York, the city where she discovered and developed her own artistic approach, and Harburg, where she began her date calculations after returning from the US, a place associated

with the present of 1985 ("today"). Nonetheless, the work seems free of emotions. Darboven herself said: "I can only make emotional art when I abandon myself continuously to some kind of intoxication—I avoid such artistic forms. That is why I have avoided depicting emotions, and have instead written out constructions with numbers, according to the nominal value. And finally, I came upon the current date, which of course does preoccupy us daily with the meaning and the meaninglessness of things."²

Standing in the foreground of this work is "writing without describing"—meaning writing without any concrete contentual message—and the joining together of various (image) worlds: the Old and New Worlds (assigned to the two locations on the index page and depicted in a clichéd way by two photographs of couples), and the artist's present, the year 1985, formulated through the process of writing. Moreover, the movement of writing itself is schematized by the regular, neatly executed chains of handwritten numbers, as well as by the crossed-out—and only then genuinely wordless—wavy lines, which correspond to no identifiable letters.

Here, Hanne Darboven writes time, renders time visible. She juxtaposes her private, subjective view with an objective, generally recognized (image) view, apparently without evaluating / judging through words. In any event, the selection of views speaks a distinctive language.

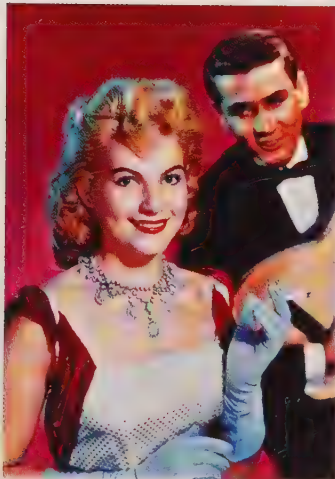
Susanne Kleine

1 Hanne Darboven never calculated the entries for centuries (19 . . .), so her reckoning remains valid for all past and future centuries.

2 Hanne Darboven, in *Hanne Darboven*, ed. Institut für Auslandsbeziehungen, exh. cat., Palazzo Stelline, Milan (Ostfildern: Hatje Cantz, 2000), p. 20.



cc w/sa. h. l. l. 2550



05812023185

Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Samstag	Sonntag
--------	----------	----------	------------	---------	---------	---------

- Index -

Hamburg: like word
 hamburger: like said \rightarrow New York City

heute: $\alpha = 0$, $\beta = \frac{1}{2}$

"xxviii. Aufschluss zu Bemerkung über das Verhalten des neuen neuen alten Kontrahenten
Zur Zeit war das Wasser sehr niedrig. ... 14. September 1893, Borken, 1894, Borken
8.04.1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585

Molarrbeiten, Dualisier-BEZ
stafee : stafee : stafee : stafee : stafee : stafee : stafee

$\frac{1}{53}$ Woche | 12. April 1993 | 10. April 1993

Lophoceros capensis, 1890, SS.



Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Samstag	Sonntag
$12 + 8 + 8 + 5 \rightarrow 33$ 12 8 8 5	$13 + 8 + 8 + 5 \rightarrow 34$ 13 8 8 5	$14 + 8 + 8 + 5 \rightarrow 35$ 14 8 8 5	$15 + 8 + 8 + 5 \rightarrow 36$ 15 8 8 5	$16 + 8 + 8 + 5 \rightarrow 37$ 16 8 8 5	$17 + 8 + 8 + 5 \rightarrow 38$ 17 8 8 5	$18 + 8 + 8 + 5 \rightarrow 39$ 18 8 8 5
12. 8. 85	13. 8. 85	14. 8. 85	15. 8. 85	16. 8. 85	17. 8. 85	18. 8. 85

33. Wochen harburg / new york _____, heute

33 34 35 36 37 38 39

Freitag	Samstag	Sonntag	Montag	Dienstag	Mittwoch	Dienstag	Freitag	Samstag	Sonntag
16 + 12 + 8 + 5 → 41 <i>schlecht!!!</i>	17 + 12 + 8 + 5 → 42 <i>schlecht!!!</i>	18 + 12 + 8 + 5 → 43 <i>schlecht!!!</i>	19 + 12 + 8 + 5 → 44 <i>schlecht!!!</i>	20 + 12 + 8 + 5 → 45 <i>schlecht!!!</i>	21 + 12 + 8 + 5 → 46 <i>schlecht!!!</i>	22 + 12 + 8 + 5 → 47 <i>schlecht!!!</i>	23 + 12 + 8 + 5 → 48 <i>schlecht!!!</i>	24 + 12 + 8 + 5 → 49 <i>schlecht!!!</i>	25 + 12 + 8 + 5 → 50 <i>schlecht!!!</i>
16.12.85	17.12.85	18.12.85	19.12.85	20.12.85	21.12.85	22.12.85	23.12.85	24.12.85	25.12.85

St. Woche Neuburg / new york ----- hauke

41 42 43 44 45 46 47



classisch hell > 85c



classisch hell > 85c



classisch hell > 85c



classisch hell > 85c

Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Samstag	Sonntag
7 + 1 + 8 + 5 → 21 7 + 1 + 8 + 5	8 + 1 + 8 + 5 → 22 8 + 1 + 8 + 5	9 + 1 + 8 + 5 → 23 9 + 1 + 8 + 5	10 + 1 + 8 + 5 → 24 10 + 1 + 8 + 5	11 + 1 + 8 + 5 → 25 11 + 1 + 8 + 5	12 + 1 + 8 + 5 → 26 12 + 1 + 8 + 5	13 + 1 + 8 + 5 → 27 13 + 1 + 8 + 5
7. 1. 85	8. 1. 85	9. 1. 85	10. 1. 85	11. 1. 85	12. 1. 85	13. 1. 85

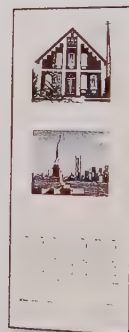
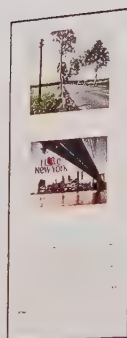
2. Video Harburg / New York — heute

21 22 23 24 25 26 27

Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Samstag	Sonntag
5 + 1 + 8 + 5 → 42 5 + 1 + 8 + 5	29 + 1 + 8 + 5 → 43 29 + 1 + 8 + 5	30 + 1 + 8 + 5 → 44 30 + 1 + 8 + 5	31 + 1 + 8 + 5 → 45 31 + 1 + 8 + 5	1 + 2 + 8 + 5 → 16 1 + 2 + 8 + 5	2 + 2 + 8 + 5 → 17 2 + 2 + 8 + 5	3 + 2 + 8 + 5 → 18 3 + 2 + 8 + 5
28. 1. 85	29. 1. 85	30. 1. 85	31. 1. 85	1. 2. 85	2. 2. 85	3. 2. 85

5. Video Harburg / New York — heute

42 43 44 45 16 17 18





Ansichten ›85‹, Harburg / New York (Views ›85‹, Harburg / New York), 1984 / 85, Bundeskunsthalle, 2015 / 16

Menschen und Landschaften (People and Landscapes), 1985

Pencil, ink, historic postcards,
and “Ubiquist” postcards on paper and cardboard
169 panels, 50 × 70 cm each

The work *Menschen und Landschaften* (People and Landscapes), whose wealth of material is reminiscent of the pictorial panoramas in other key works by Hanne Darboven,¹ belongs to that group of works in which the artist—primarily at the visual level—examines (European) cultural history, as the title and subject also suggest. The 169 horizontal panels in the work are hung alongside each other in four rows as a dense block: Along with a cover sheet, there are 42 panels with numerical documentation of the checksums of the year, two groups of 42 panels each with picture postcards of people and landscapes, and 42 panels with the green “Ubiquist” postcards.

The numerous historical picture postcards are what first catch one’s eye: a colorful pictorial frieze, the two rows in the middle of the block combine visually to form a unit. Twelve postcards have been mounted on each cardboard panel, in four rows of three postcards each. Thus the crosshatch pattern of the postcards takes up the grid of the wall display of the work in miniature. This pixel-like pictorial panorama is framed by an upper row of panels with date-based checksum calculations and a lower, concluding row of picture panels, on each of which “Ubiquist” postcards designed by Darboven are arranged.

The postcards the artist used stem for the most part from the 1880s to the 1920s; thus they represent the “golden age of the postcard.”² In accordance with the prevailing taste of the time, they are mostly romantically glorified impressions of the landscape, pretty depictions of rural life and of childhood, marriage, and family. Altogether, the spectrum ranges from playful beach life with bathers to painted boudoir scenes to war propaganda exhortations urging people to persevere. What is striking is the sepia tone of the historical postcards, which evokes the “calm aura of things past.”³ This is exactly what Darboven seemed to be aiming at with the pictorial panorama on one level: to invoke and visualize the spirit of the turn of the twentieth century. At the same time, the “giant postcards” (as Darboven also called the multipart collages of multiple postcards) of the panels join to become a multilayered landscape panorama, a three-

layered frieze with a vertical color gradient from bottom to top—from bold green to warm beige-brown to white.

The frequently reproduced “Ubiquist” postcards in bold green represent the relationship between the artist and her home, “Am Burgberg”: There is an illustration of an information panel containing the geological history of the location in each of the upper left-hand corners. Below it is printed the definition of the Greek word *polis*—fortress, city, or state. This puts the artist’s place of residence in a larger conceptual and theoretical context. At the lower edge of the card is written, apparently without any moral judgment, the sequence of terms “patriotism, nationalism, cosmopolitanism, decadence.” By means of these words, Darboven tacitly integrates the concept of “home” and her own sense of belonging into the course of the transformation of the history of mentality.

Instead of a postage stamp, Darboven used the “e.t.c.” stamp she created to postmark the formula “2 = 1, 2” in the upper right-hand corner of each card, and in doing so franked it, so to speak. The term “Ubiquist” is printed below the stamp.⁴ The artist compared “Am Burgberg,” the place where she lived and worked and which was ubiquitous—in written and spoken language—in her oeuvre, with the semantic field of “everywhere.” From there she sent numerous such postcards to friends, gallery owners, collectors, and exhibition organizers all over the world. The formula “heute / today,” which the artist in turn wrote along the entire length of the sheets at the lower edge, is a temporal reference that links the early history of the “Burgberg” on the “Ubiquist” postcards with the period in which she created the work.

The sheets in the upper row of the pictorial frieze are a kind of serial numbering of the 42 columns of the grid hanging in the form of numerical drawings. These designate the 42 “cross sections” (“Querschnitte”) that represent the 42 checksum values for the year 1985. Each of the 365 days of the year is assigned to one of 42 values, beginning with the smallest K-value, 15, on the sheet numbered “1,” and ending with 56 K on the last sheet in the row, numbered “42.” Again, the formula “heute / today” concludes the record on each of the 42 sheets—here supplemented by the term “Tagesrechnung” (day calculation). In addition, the title of the work is formulaistically repeated: “menschen” (people) followed by a hyphen, and below that “landschaften” (landscapes). This causes the writing to appear to be a division, as if it were

part of the respective “Tagesrechnung.” The Latin formula “pax et bonum,” the greeting used by Franciscan monks, has furthermore been added to the last sheet, “No. 42”; it ends the day calculations like “amen” does a prayer.

In Darboven’s work, “today” is always assigned a meaning that indicates time to the extent that the word relates the past in the historical themes treated in most works with the present. In the “Ubiquist” postcards, this temporal index is often crossed out and operates as a memento mori, as it were: The now of the present is always already past in the passing of time; it has become yesterday. As in other works, in *Menschen und Landschaften* Darboven interwove collective history and culture with her personal present—and with the present of the viewer.⁵

Miriam Schoofs

- 1 Especially *Kulturgeschichte 1880–1983* (1980–1983), a body of work comprising 30,000 postcards, or *Für Rainer Werner Fassbinder* (1982/83) with its collaged-in book pages and photographs.
- 2 See Elisabeth von Hagenow, “Das Goldene Zeitalter der Postkarte,” in *Hanne Darboven: Menschen und Landschaften*, ed. Kira van Lil, exh. cat., Hallen für neue Kunst, Schaffhausen (Hamburg: Christians, 1999), pp. 102–107.
- 3 See Sarah Graham-Brown, *Images of Women: Photography of the Middle East, 1860–1950* (London: Quartet, 1988); cited in Peter Burke, *Augenzeugenschaft: Bilder als historische Quellen* (Berlin: Klaus Wagenbach, 2003), p. 25.
- 4 “Ubiquist”: Latin term from the area of biology that denotes a species of animal or plant that is endemic to various biotopes.
- 5 Cf. Hans Dickel, “Hanne Darboven: Für Rainer Werner Fassbinder (1982/83); Concept Art gegen Melodram—ein Bilderstreit,” in *Hanne Darboven: Für Rainer Werner Fassbinder*, exh. cat., Kunstraum München (Munich, 1988), pp. 5–11, here p. 7; cf. also Elke Bippus, “Erinnern und Vergessen—die ‘Kulturgeschichte 1880–1983’ von Hanne Darboven,” in *Vergessen: Jahrbuch der Hochschule für Bildende Künste Braunschweig*, ed. Michael Glasmeier (Cologne, 1997), pp. 72–84, here p. 83, note 1.





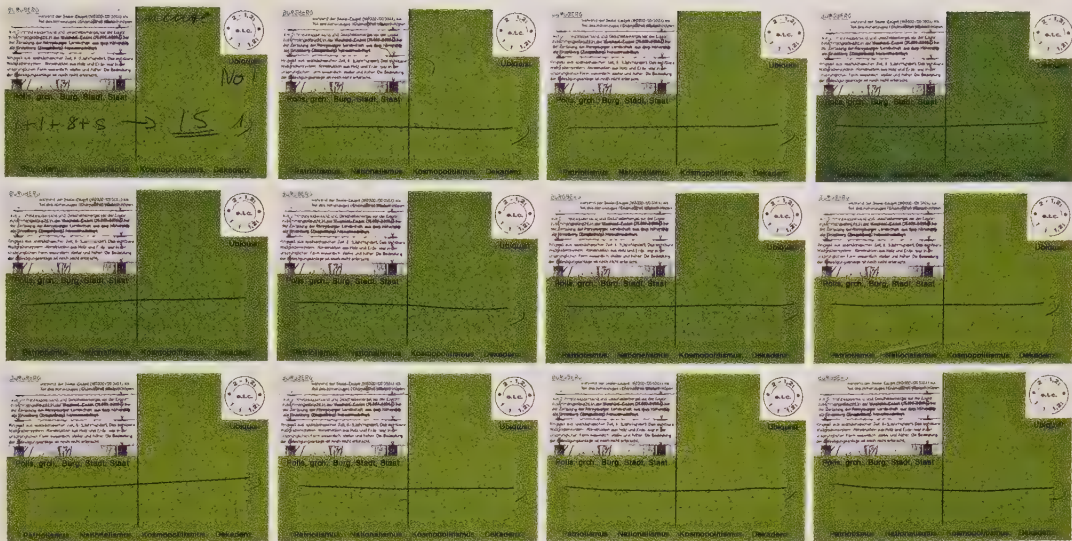
Menschen und Landschaften (People and Landscapes), 1985, Bundeskunsthalle, 2015/16



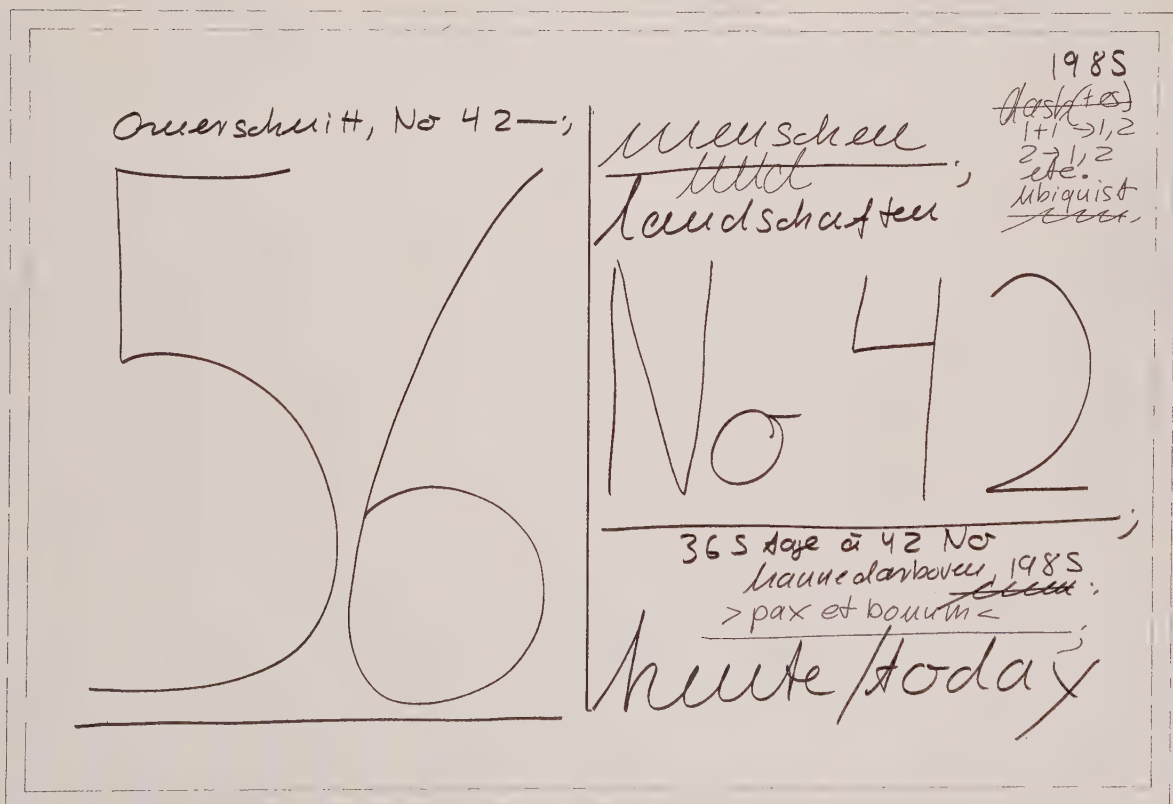
heute / today



heute / today



heute/today



Appointment Diary, 1988/98

Photographs on cardboard
74 panels, 50 × 70 cm each

Various calendar formats that subdivide the year into days, weeks, or months often served Hanne Darboven as a structuring template for her works. She used preexisting pocket, wall, or table calendars—many of them received from firms as promotional gifts—as matrices to predetermine the rhythm of the visualized temporal segments. In this sense, then, the calendar can be seen as an expression of the dialectic of time, since on the one hand it evokes time as a superordinate ordering phenomenon, but on the other hand serves the individualized structuring of time by facilitating the registration of personal events and notes.

As a template for *Appointment Diary*, Darboven used a table calendar published by the American Film Institute, whose spiral-bound pages she photographed and reworked. A double page is found on each of the 74 panels, most of which are configured with a film motif on one page and a sheet of the calendar, covering an entire week, on the other. The pictorial motifs primarily show scenes from popular films such as *Star Wars* or *Indiana Jones*, and the calendar dates of the printed template are already supplemented with the birth and death dates of famous directors and actors. Darboven in turn filled the empty, lined space of the calendar pages with curving lines that imitate script, yet convey no contents. The schematic handwriting can be interpreted as an abstract expression of the personal notations that normally fill such a calendar, and in this case link together the collective—familiar characters and personalities from the film world—with the individual. Equally, however, the cursive arched forms can be understood as a biographical reference to the process of writing, one that zeros in directly on the artist's daily writing activity.

Johanna Adam



Appointment Diary, 1988/98, Bundeskunsthalle, 2015/16





Kinder dieser Welt (Children of This World), 1990–1996

200 bound books, each with 6 exercise books, and 22 bound books, each with 5 exercise books, 30 × 21.5 × 4.5 cm each; 2 textbooks, 45.2 × 30 × 3 cm each; 114 brown paper panels, 75.5 × 100.3 cm each; 2,134 sheets from the *Brass Trio Opus 43 A* in number words, 29.7 × 21 cm each; 68 sheets of musical notation, transcription, 29.7 × 21 cm each; 68 sheets of musical notation, transcription, 61 × 42 cm each; 63 index sheets, 29.7 × 21 cm each; 150 sheets of musical notation, manuscript, 29.7 × 21 cm each; diverse objects: toys, dolls, tin wind-up toys, and music boxes in display cases
Installation dimensions variable

Besides *Kulturgeschichte 1880–1983* (Cultural History 1880–1983) (1980–1983; pp. 230ff.), *Kinder dieser Welt* (Children of This World) is the most extensive installation by Hanne Darboven and includes the widest variety of materials. The framed works are filled with date-based calculations, number words, outline drawings, and writing: “Number words, literally, write calculate / calculate write,” the artist formulistically noted in *Schreibzeit* (Writing Time) (1975–1981; p. 216ff.).¹ Added to this are a block of framed sheets with note drawings and the score *Trio Opus 43 A* transcribed from them in two further blocks. A recording of it can be heard in the exhibition space.

The multipart work *Kinder dieser Welt* was created between 1990 and 1996, immediately after the fall of the Berlin Wall and the end of the Cold War. Darboven regarded the dolls and the collection of children’s toys as symbols of an optimistic new beginning, citing Ernst Bloch’s book *The Principle of Hope* (1938)²—a title that had become a dictum beginning in the 1950s. Ernst Bloch assumes that until a child has become literate, he or she lives in an immediate children’s world determined by emotions.³ Darboven transferred his idea of the existence of a “preconscious” metaphorically to the childhood imagination by declaring that she wanted to take herself back to the stage of her first day at school with this work. The numerous toys furthermore symbolize the meaning of play in terms of cultural history as put forward by Johan Huizinga, who in his famous book *Homo ludens* advocated the theory that “human culture emerges and evolves in play—as play.”⁴ The theme of childhood, play, and school runs through the entire work.

In 24 display cases are 222 books with bound exercise books with a blue cloth binding; some are closed and others are open. Several of them thus offer a view of the pages of the exercise books, lettered and drawn in with a color felt-tip pen and again

and again supplemented with color photographs. The pages are filled with recurring photographs of the dolls and toys that belong to the work as leitmotifs, supplemented with a photograph of a plaster cast of a child’s head and a photograph of the artist as a child sitting in a goat-drawn children’s carriage.

A further element is music. Musical notations have been written out on a total of 2,134 sheets on the basis of Darboven’s century calculations. Like wallpaper, these sheets, densely typewritten or as computer printouts, evenly cover the wall. As in the works *Wende >80<* (Turning Point >80<) (1980/81; pp. 96ff.) and *Kontrabasssolo* (Contrabass Solo) (1998–2000; p. 280ff.), Darboven rendered the date-based checksum calculations as musical notation and had it transcribed into a score by the musician Friedrich Stoppa. Like all of Darboven’s scores, *Trio Opus 43 A* is not a composition in the conventional sense: the artist reduced 100 years to 50 sequences and wrote the three notes down “literally in number words” in counterpoint for trombone, trumpet, and French horn.⁵ The ambivalent character of what are on the one hand awkwardly naïve and on the other hand unnervingly monotonous chords of the brass trio *Opus 42 A* communicates “desperation and confidence” at the same time.⁶ The sound installation adds an acoustic dimension to the work, an additional abstraction—or perhaps a sensualization?

In terms of media and form, *Kinder dieser Welt* contains the entire spectrum of Darboven’s stylistic devices. However, the theme of work is primarily transported by means of the exercise books and the objects: the two children in the form of mannequins, a boy and a girl, constitute the focus of the installation. According to Hanne Darboven, these children are at an age at which they “can already read.”⁷ Thus, together with the large body of bound exercise books, they represent the themes of childhood and school. The eponymous protagonists are 10 accurately dressed dolls that, based on their different skin color and hair color, present different countries and continents. The children “from all over the world” stand for open-mindedness and global peace; the little girls and boys sit individually or in pairs on benches, sofas, armchairs, and chairs, which are in turn distributed throughout the exhibition space on pedestals. Further props from the realm of childhood are two puppet theaters and four sets of shelves with dozens of hand puppets, a colorful collection of metal toys and figural music boxes, and various wooden toys, including a

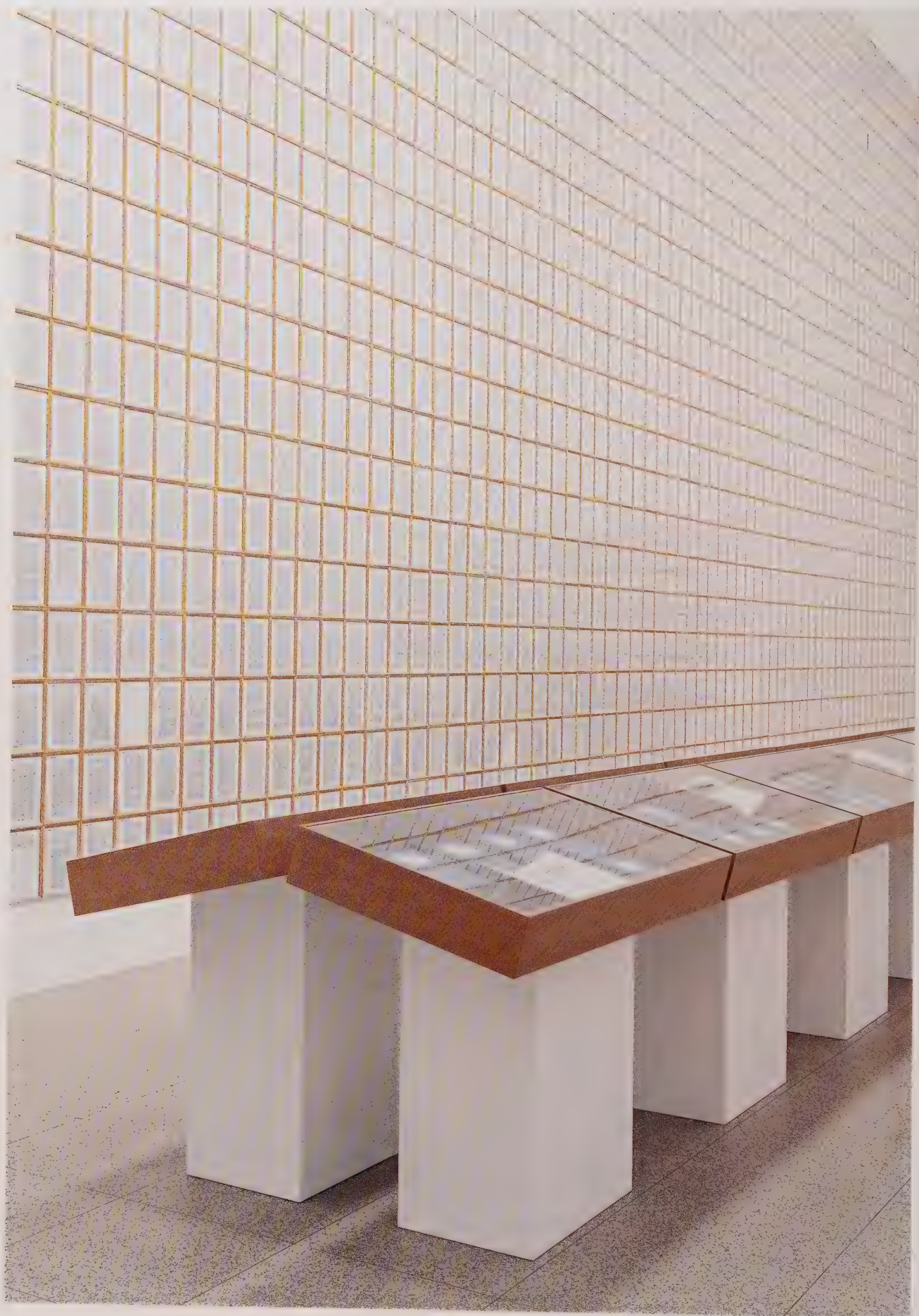
stick horse and a rocking horse. Ten pop-up picture books lined up under Plexiglas covers are also part of the installation.

The large quantity of toys represents the universe of childhood and innocence; the exercise books and the class schedule, as well as a small group of figures from the “mouse school” in one of the display cases, are clear allusions to school. The primary techniques used in the work are arithmetic and writing. However, in contrast to the texts copied in handwriting, for which Darboven is well known, the exercise books in *Kinder dieser Welt* do not contain any text whatsoever; yet Darboven did write wordless wavy lines—reminiscent of the curved handwriting normally taught at school—next to the usual checksum calculations of the dates and outline drawings of the motifs of the photographs. From Darboven’s point of view, the colorful pop-up books are to be understood as a purely visual “distillate of the ‘entire history of the world,’” which does not explain itself to the child “in numbers or words but in pronounced images alone.”⁸ The stages of the development of humanity in terms of civilization and technology are playfully and plastically communicated by means of the colorful motifs in the books: from fantastic fairy-tale scenarios and illustrated Victorian narratives, to the development of the automobile and the airplane, to the lunar landing. Hence the extensive installation *Kinder dieser Welt* joins the ranks of Darboven’s encyclopedic works.⁹ However, unlike the work *Ost-West-Demokratie* (East-West Democracy) (1983; pp. 116ff.),¹⁰ for example, the historical catalyst for the work—German reunification and the hope for an end to the Cold War—has shifted into the background and only makes up the blueprint for the work. For Darboven, this specific historical element constitutes a kind of exceptional state and a temporary liberation from artistic and social responsibility in view of the East-West conflict and the repercussions of recent German history.¹¹ In her “children’s work”¹² she appeals for the still “innocent” and hopeful world of children, as opposed to the “guilty world of adults.” In a sense, *Kinder dieser Welt* is the child-oriented counterpart of the overly intellectual works *Schreibzeit* and *Kulturgeschichte 1880–1983*: While the latter—whether by means of written or visual language—are geared toward adults, *Kinder dieser Welt* betakes itself to a childlike, non-verbal level. The objects and colorful exercise books address themselves directly to childhood, youth, and hope—in the spirit of Bertolt Brecht with his *Children’s*

*Rhymes*¹³ or the poem “To Those Born Later”¹⁴—and at the same time imply their impermanence. In doing so, the wealth of material in the extensive environment is reminiscent of both the tradition of Surrealist objects and the strategies of more recent installation and exhibition art.

Miriam Schoofs

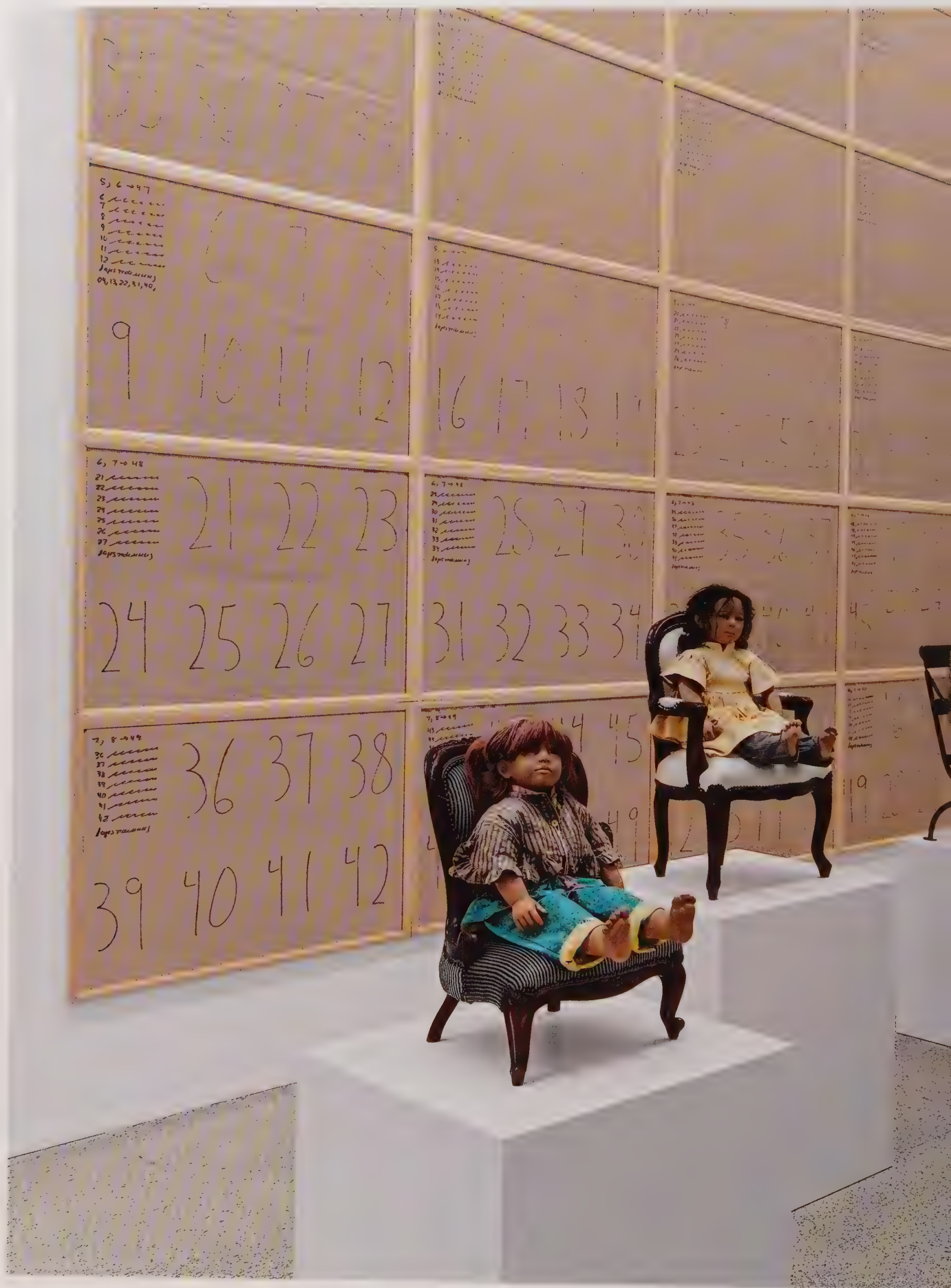
- 1 Hanne Darboven, *Schreibzeit* (1975–1981), for example vol. IV, p. 162.
- 2 See Ina Conzen, “Das kleine Einmaleins,” in *Hanne Darboven: Kinder dieser Welt*, exh. cat., Staatsgalerie Stuttgart (Ostfildern: Cantz, 1997), pp. 9–27, here p. 14.
- 3 Hanne Darboven, cited in *ibid.*
- 4 Cf. Johan Huizinga, *Homo ludens*, ed. Andreas Flitner (Reinbek: Rowohlt, 2013), here p. 189.
- 5 Hanne Darboven, cited in Conzen, “Das kleine Einmaleins,” p. 21.
- 6 Cf. Reinhard Ermen, “Musica povera: Anmerkungen zum Trio opus 43 A,” in *Hanne Darboven: Kinder dieser Welt*, pp. 29–32, here pp. 29–30.
- 7 Hanne Darboven in conversation with Michael Liebelt, in *Hanne Darboven am Burgberg, Filmcollage eines Amateurs*, by Michael Liebelt and Elke Bippus, Hamburg 2000–2002 (48 min.).
- 8 Hanne Darboven, cited in Conzen, “Das kleine Einmaleins,” p. 16.
- 9 Cf. especially *Kulturgeschichte 1880–1983* (1980–1983) and *Kosmos ‘85’ Weltreise—in Gedanken an Humboldt: Kosmos* (1985), as well as *Menschen und Landschaften* (1985), *Erdkunde* (1986), and *Erfindungen, die unsere Welt verändert haben* (1996).
- 10 The work *Ost-West-Demokratie* (1983) describes the era of the Cold War, symbolized in the national flags of the United States and the Soviet Union, as well as the Federal Republic of Germany and the German Democratic Republic.
- 11 Cf. Hanne Darboven’s remarks to this effect in conversation with Michael Liebelt, in *Hanne Darboven am Burgberg, Filmcollage eines Amateurs*.
- 12 Hanne Darboven, cited in Conzen, “Das kleine Einmaleins,” p. 24.
- 13 Bertolt Brecht, *Gesammelte Werke*, vol. 10.3: *Gedichte* (Frankfurt am Main: Suhrkamp, 1967), pp. 977–978.
- 14 *Ibid.*, vol. 9.2: *Gedichte*, (Frankfurt am Main: Suhrkamp, 1977), pp. 722–725.



Kinder dieser Welt (Children of This World), 1990–1996, Bundeskunsthalle, 2015/16



Kinder dieser Welt (Children of This World), 1990–1996, Bundeskunsthalle, 2015/16





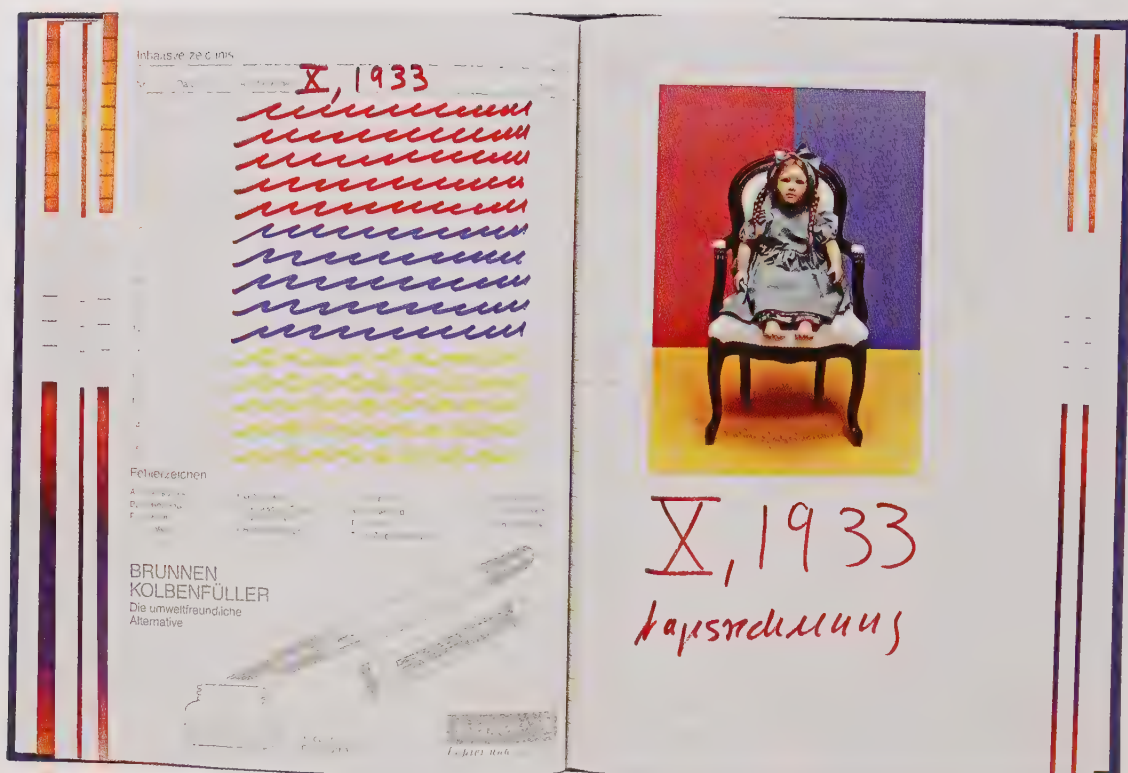
Kinder dieser Welt (Children of This World), 1990–1996, Bundeskunsthalle, 2015/16



Kinder dieser Welt (Children of This World), 1990–1996, Bundeskunsthalle, 2015/16



Kinder dieser Welt (Children of This World), 1990 – 1996, Bundeskunsthalle, 2015/16



Kinder dieser Welt (Children of This World), 1990–1996, Bundeskunsthalle, 2015/16



Kinder dieser Welt (Children of This World), 1990 – 1996, Bundeskunsthalle, 2015 / 16

Sunrise / Sunset. To: New York, 1996

Offset printing

96 sheets, 29.5 × 37.5 cm each

Edition 8/10

The wave frequency of the lines in the work *Sunrise / Sunset. To: New York* increases logarithmically toward the middle of the sheet before it starts over again from the beginning, lending the sheets an unusually symbolic, even poetic character. This work consists of Darboven's typical writing-like yet wordless "U-bends," in this case—in the original—drawn with a black felt-tip pen on red-and-white logarithm paper. The regular crescendo of the "waves" and their abrupt ending lend the drawing the dynamic impression of a maritime seascape with horizontal wave crests that rise and recede again or break and carry on rhythmically to the horizon. Although Darboven's wavy lines are a form of drawing, they ultimately compel the viewer to read them from left to right, line by line, retracing the writing process.¹

Large-format postcards supplement the 365 sheets in the original version of the work from 1984. Each sheet stands for a day of the year, a flyleaf precedes each month, and a summary is inserted every two months. The printed motifs are views of New York from the period around the turn of the twentieth century: a tribute to Hanne Darboven's second home, which is also revealed in the dedication in the title: "To: New York."

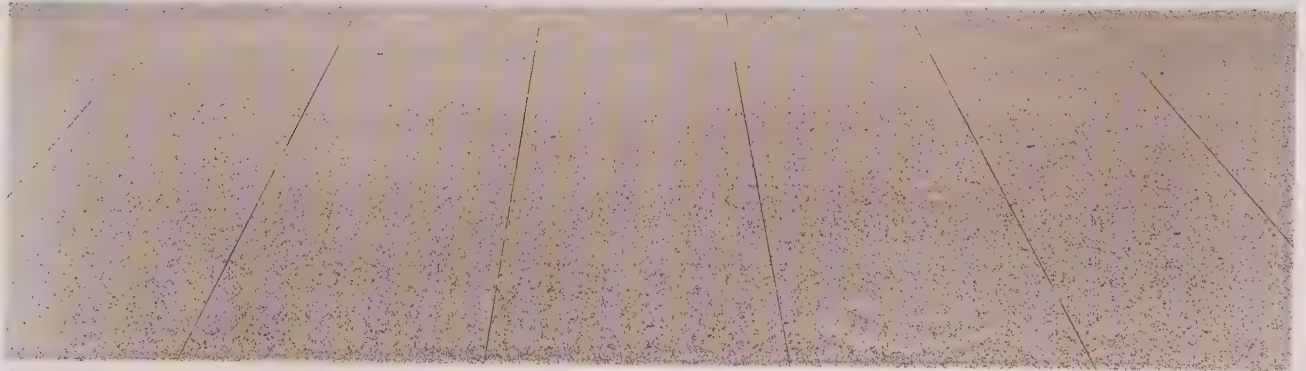
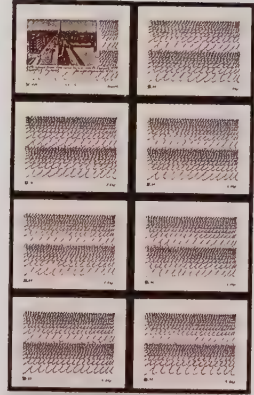
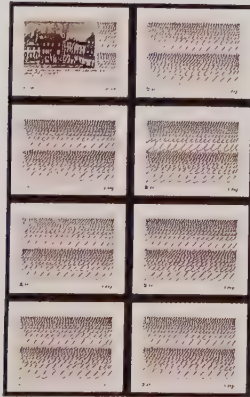
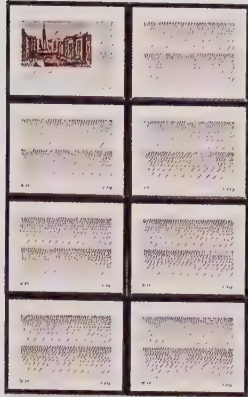
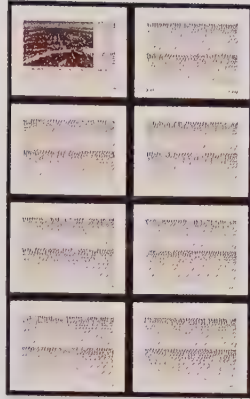
Greeting cards and postcards can also be found in other works by the artist, for example in the frieze made up of historical postcards in *Menschen und Landschaften* (People and Landscapes) (1985; pp. 128ff.). The landscape and urban views of New York from the period around 1900 also bear a similarity to the motifs in the work *Weltansichten 00–99* (World Views 00–99) (1975–80; pp. 84ff.), which Darboven presented at the Biennale in Venice in 1982 and in which she incorporated collectible picture cards of copperplate prints with monuments and cityscapes from throughout the world. In terms of motif as well as content, the work *Ansichten >85<* (Views >85<) (1985; pp. 122ff.) constitutes its counterpart. In this work, Darboven juxtaposed photographic views of the rural environment of her home in the Harburg district of Hamburg with a series of contemporary postcards featuring the skyline of Manhattan.

For Darboven, her parents' home, "Am Burgberg," which is inscribed in the work in written and pictorial form, symbolizes origin and identity. By contrast, according to her own legend,² New York represented the major turning point in her artistic development: "I was always afraid of not knowing what my purpose was in this world. In New York I then attempted to find something I could write about for life. I structured my work there."³

In contrast to her mostly rational and sober analyses and historical, contemporary critiques, in *Sunrise / Sunset* the artist in a sense addressed the emotional, affirmative aspect of the "conquest of the world" and setting out into the "New World." In doing so, she deliberately blocked out colonial history, with all of the negative side effects and consequences that accompanied the discovery of the North American continent. This painterly work in the form of a calendar almost seems to be an antiquated advertising campaign for the "Hamburg-America Line." What the artist appears to want to say with this nostalgic, stylized round of history pictures is that historiography and one's own biography are always constructed, and that the past is charged with meaning or poetry only from the perspective of the present.

Miriam Schoofs

- 1 See Lucy R. Lippard, "Hanne Darboven: Deep in Numbers," *Artforum* 12, no. 2 (1973), pp. 35–39, here p. 35: "Most of Darboven's works are drawings, but she does not permit the eye to swim all over the surface. Even if one understands nothing behind the numbers one is reading (which is perfectly all right with the artist), one is still reading, left to right, horizontally. . . . It is impossible to look at her work without becoming physically involved in the process of writing."
- 2 Cf. Ortrud Westheider's remarks about the preparations Darboven made while still in Europe for her "new beginning in New York": Ortrud Westheider, "Hanne Darbovens Frühwerk: Vom Konstruktivismus zur Konzeptkunst," in *Hanne Darboven: Das Frühwerk*, exh. cat., Hamburger Kunsthalle (Hamburg, 1999), pp. 7–16, here pp. 8–9.
- 3 Hanne Darboven in conversation with Isabelle Graw, "Interview with Hanne Darboven," *Eau de Cologne* 3 (1989), pp. 26–27.



Sunrise / Sunset. To: New York, 1996, Bundeskunsthalle, 2015/16

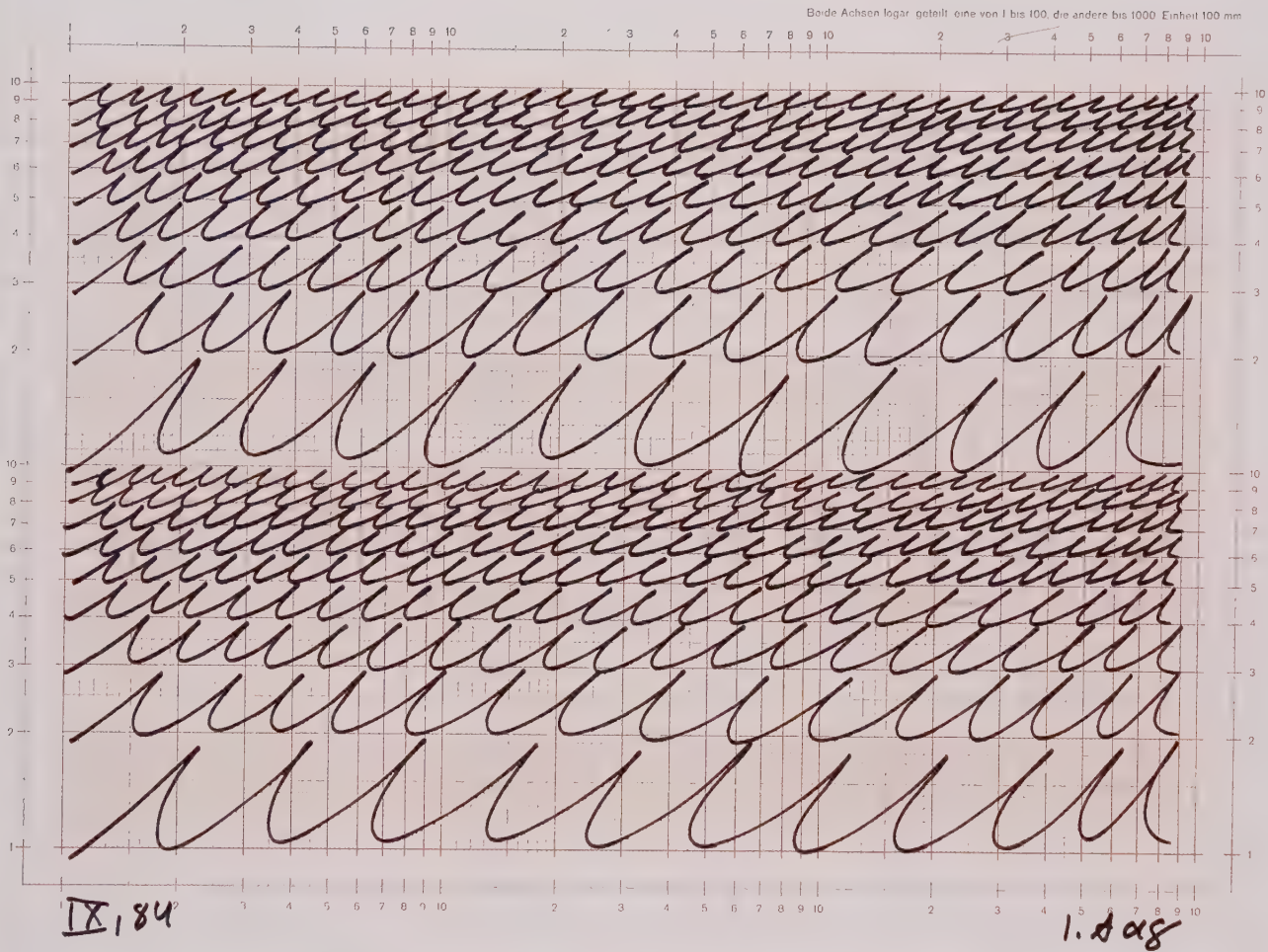
Beide Achsen logar. geteilt eine von 1 bis 100, die andere bis 1000. Einheit 100 mm



a view of newyork from weckhawken, Newjersey 1834
sunrise-sunset

Handwritten notes in cursive script, likely a transcription of the painting's title and date, written on a grid background.

IX, 1984 M. d. 1 / 8 08 / 10 heute



Webstuhlarbeit. Am Burgberg, meiner Mutter, meiner Kindheit, postum a higher knitting Penelope (Weaver's Loom Work: Am Burgberg, my mother, my childhood, posthumous a higher knitting Penelope), 1996

10 octavo notebooks, with two black-and-white photographs each, ballpoint pen on paper, 14.7 × 10.3 cm each;
344 photocopies of the octavo notebooks,
29.7 × 21 cm each

Black-and-white photographs of the artist's loom on 10 wall elements and in 10 small notebooks constitute the visual beginning and end in this work. Darboven worked at the loom as a child, and to this day it is still in place in the sleeping chamber under the roof of her parents' home. As an autobiographical reference, the collaged photographs link subjectivity and emotion, in other words "personal-existential" with apparent objectivity and strategic concept.

As indicated in the title, the overall work is dedicated to her home, her childhood, and her mother. However, the last part of the title makes reference to a review of her work written by John Anthony Thwaites in 1971.¹ Twenty-five years later, the artist takes it up demonstratively in a gesture meant to counteract his criticism. At the time, the critic reproached her for a lack of modernity, and on the occasion of an exhibition at the Kunstverein Münster he wrote that there is "the danger [that] her work could easily degenerate into a kind of Higher Knitting, with the female quality of patience, detail—and not much else."²

With self-confidence and humor, Darboven transformed the criticism into something positive and said: "I prefer to be a Penelope: what perfection."³ This reveals her artistic awareness—in an age of highly developed computer technology, she chose to transcribe her subject matter by hand and work it through strategically and creatively. Unlike Penelope in Greek mythology, however, the artist did not each night unravel what she had "woven" or created; but like Penelope, she, too, lent new forms and structures to many a "thread" or theme.

Darboven's "mathematical prose" is depicted in this very personal work by means of her checksum calculations of calendrical dates, which she began using in 1968, and thus the 10 notebooks in the display case are devoted to the decade between 1990 and 1999: In the first notebook for 1990 she takes 1/1/90⁴ and performs the calculation 1+1+9+0=11. She proceeds according to the same pattern with the last

day of the same year: 31 + 12 + 9 + 0 = 52. She noted the calculated checksums—Darboven referred to these as "K-values" (box or construction values), although she does not use this label in writing here—on the individual pages of the notebooks by also recording each of the 42 counting steps which go from 11 to 52. Thus step 1 is (K-value) 11 = "No. 1/11," step 2 is (K-value) 12 = "No. 2/12," and so on, up to step 42 with (K-value) 52 = "No. 42/52." In this example, the range between No. 1/11 and No. 42/52 represents the entire year of 1990, which is documented on the lower edge of each page with 90. In addition, the calculated dates are rendered graphically by means of straight, horizontal lines (from left to right), with the respective checksum noted at the end of each line.

What is particularly interesting is that Darboven wrote this in approximately the middle of the decade she was working through—"h.d. today 1996"—which means that she connected the past, present, and future as a chronicle of time and structure in writing.

For one of the exhibited versions, Darboven photocopied the covers and pages of the notebooks, framed them individually, and had them mounted on the wall, with each block representing one notebook. In doing so she chose an additional form of display for the same content—almost like Penelope, who again and again rewove the same material.

Susanne Kleine

1 John Anthony Thwaites, "The Numbers Game," *Art and Artists* 6, no. 10 (January 1972), pp. 24–25, here p. 25; cited in Brigid Doherty, "Hanne Darbovens 'Real Writing' der Geschichte," in *Hanne Darboven: Menschen und Landschaften*, ed. Kira van Lil, exh. cat., Hallen für neue Kunst, Schaffhausen (Hamburg: Christians, 1999), pp. 31–46, here p. 31.

2 Ibid., p. 45. Reference is permitted here to the later so-called knitting pictures by Rosemarie Trockel.

3 Darboven, cited in Lucy R. Lippard, "Hanne Darboven: Deep in Numbers," *Artforum* 12, no. 2 (October 1973), p. 36.

4 Darboven always excludes the century in her work; thus each of the calculations performed is valid for every past and for every coming century.



$$1+1+9+0 \rightarrow 11$$

$$31+12+9+0 \rightarrow 52$$

365 à 42 No

~~Am Burgberg~~
 Am Burgberg
 meiner Mutter
 meiner Kindheit
 postum a higher
 knitting Penelope

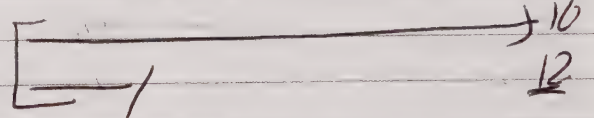
M.-C. Kente

1996

No 1 / 11



No 2 / 12



90

90





Webstuhlarbeit. Am Burgberg, meiner Mutter, meiner Kindheit, postum a higher knitting Penelope
(Weaver's Loom Work: Am Burgberg, my mother, my childhood, posthumous a higher knitting Penelope), 1996

Europa 97 (Europe 97), 1998

Felt-tip pen, collaged color photographs
on tracing paper
384 sheets, 29.7 × 21.5 cm each

With *Europa 97* (Europe 97), Darboven makes reference to the political events of 1997, which was proclaimed the “European Year against Racism and Xenophobia.” Beginning in 1983, the European Union has turned its attention each year toward a specific sociopolitical theme, which then becomes the focus of outreach work and targeted funding programs. The Year against Racism and Xenophobia should be seen in the context of the Treaty of Amsterdam, the first alteration to the founding treaty of the European Union from 1992. On October 2, 1997, the Treaty of Amsterdam was signed by the foreign ministers of the (then) fifteen EU member states. It entered into force in 1999. Among other things, it includes an expansion of the legislative battle against discrimination on the basis of sex, racial or ethnic origin, religion or faith, handicap, age, or sexual orientation.

On 384 individual pages, Darboven distributes her day calculations for the year 1997 according to a continuous additive system. The work is subdivided according to the months into 12 blocks, each having 32 pages. The pages extending beyond the number of days of each block's respective month are collaged with colored postcards and also display the seal of Europe on a license plate. The year 1997, which is here brought into focus, will hardly go down in the history books as a decisive epoch. But Hanne Darboven draws attention to the important political processes and decisions that, in the years immediately following the founding of the European Union, set a course to determine the self-conception and consensus of a liberal-democratic fundamental order of the association of states. A modified form of *Europa 97* is found in the German Bundestag. Under the title *12 Monate, Europa-Arbeit* (12 Months, Europe Work) (1998), the work hangs in 12 blocks in the lobby and press room of the CDU / CSU party.

Johanna Adam

_____, 97 heute
_____ x _____

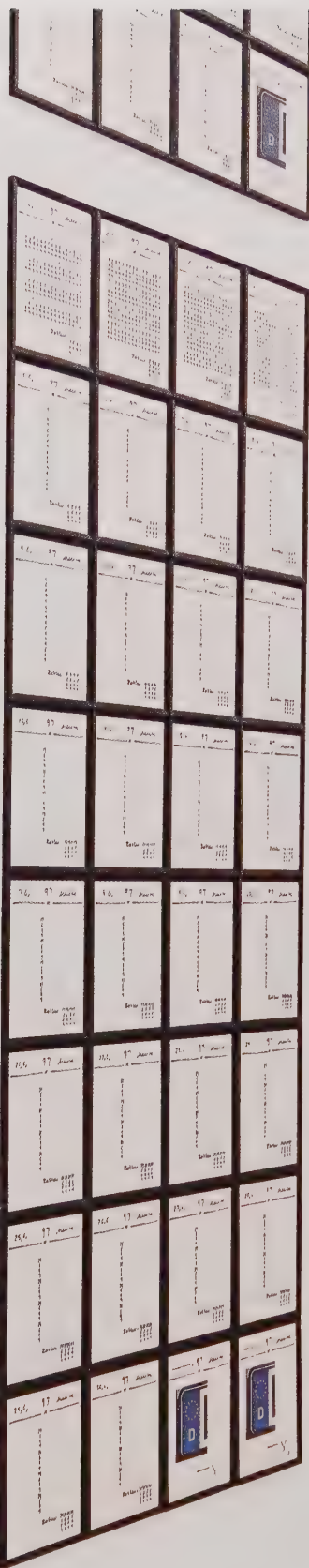


—: X,

1,5, 97 heute
_____ x _____

1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

M. d. Zahlen: 1 1 1 1
5 5 5 5
9 9 9 9
7 7 7 7



2,5, 97 heute

_____ x _____

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9
7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Zahlen: 2 2 2 2
5 5 5 5
9 9 9 9
7 7 7 7

Gustav Stresemann postum
(Gustav Stresemann Posthumous), 1998

Felt-tip pen and color photographs on tracing paper
32 sheets, 41 × 29 cm each

Gustav Stresemann postum (Gustav Stresemann Posthumous) (1998) is devoted to a man who served as the German foreign minister and (briefly) as the federal chancellor of the Weimar Republic. He received the Nobel Peace Prize jointly with his French colleague for his initiative leading to the Locarno Treaties, which were signed in 1925. These treaties are regarded as a decisive milestone in the European and international policy of peace after World War I. The agreement not only finalized the borders between Germany, France, and Belgium and resolved the demilitarization of the Rhineland, but also achieved Germany's entrance into the League of Nations. Internationally, Stresemann earned considerable recognition for his politics of accommodation; nationally, for the most part, he enjoyed only limited popularity. Because the prerequisite for the changes to the Treaty of Versailles agreed upon in Locarno was recognition of the former treaty's validity, Stresemann was regarded in Germany, in particular by the right wing, as an "appeasement politician," and hence as politically weak. He held the office of foreign minister from 1923 until his death in 1929.

In her Stresemann work, Darboven refers concretely to the central event that resulted from Locarno: Germany's admission into the League of Nations, and with that its readmission into the international community. The photograph Darboven has attached to each page (with the exception of the work's first sheet) shows Gustav Stresemann during his highly regarded speech marking Germany's accession to the League at the plenary session of September 10, 1926. His remarks distinguished him in equal degrees as a humanist and a political realist, and considering subsequent historical events, certain excerpts from his statement appear particularly noteworthy: "When an event such as Germany's accession to the League of Nations bears fruit after such a long development, then perhaps for this very reason, this circumstance guarantees its permanence and seminal impact."¹ Darboven originally produced *Gustav Stresemann postum* on commission from the German parliament, for display in the Reichstag. As a result of reservations on the part of the presidium concerning the honoring of a single individual by an artwork in this

way, however, it was never actually installed. Instead, Darboven made the work *12 Monate, Europa-Arbeit* (12 Months, Europe Work) available to the Bundestag.

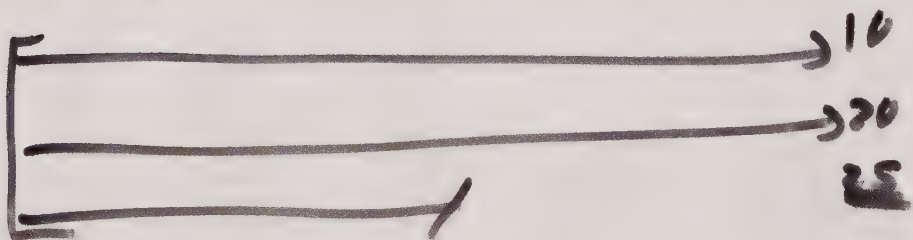
Johanna Adam

- 1 "Rede des Reichsaußenministers Gustav Stresemann zum deutschen Beitritt zum Völkerbund am 10.9.1926," Gustav Stresemann, *Vermächtnis: Der Nachlaß in drei Bänden*, ed. Henry Bernhard, vol. 2 (Berlin: Ullstein, 1932), pp. 591–595.

postum Gustav Stresemann



1,7, -98- heute



posthum Gustav Stresemann

10.3.1878 Berlin
† 3.10.1929 Berlin
das Völkerverständnis

juli, 1998 heute
Museum der Geschichte

posthum Gustav Stresemann



1,7, -98- heute
10
20
30
40
50

posthum Gustav Stresemann



2,7, -98- heute
10
20
30
40
50

posthum Gustav Stresemann



3,7, -98- heute
10
20
30
40
50

posthum Gustav Stresemann



8,7, -98- heute
10
20
30
40
50

posthum Gustav Stresemann



9,7, -98- heute
10
20
30
40
50

posthum Gustav Stresemann



10,7, -98- heute
10
20
30
40
50

posthum Gustav Stresemann



11,7, -98- heute
10
20
30
40
50

posthum Gustav Stresemann



16,7, -98- heute
10
20
30
40
50

posthum Gustav Stresemann



17,7, -98- heute
10
20
30
40
50

posthum Gustav Stresemann



18,7, -98- heute
10
20
30
40
50

posthum Gustav Stresemann



19,7, -98- heute
10
20
30
40
50

posthum Gustav Stresemann



24,7, -98- heute
10
20
30
40
50

posthum Gustav Stresemann



25,7, -98- heute
10
20
30
40
50

posthum Gustav Stresemann



26,7, -98- heute
10
20
30
40
50

posthum Gustav Stresemann



27,7, -98- heute
10
20
30
40
50



Gustav Stresemann postum (Gustav Stresemann Posthumous), 1998, Bundeskunsthalle, 2015/16

Modelle New York (New York Models), 2007

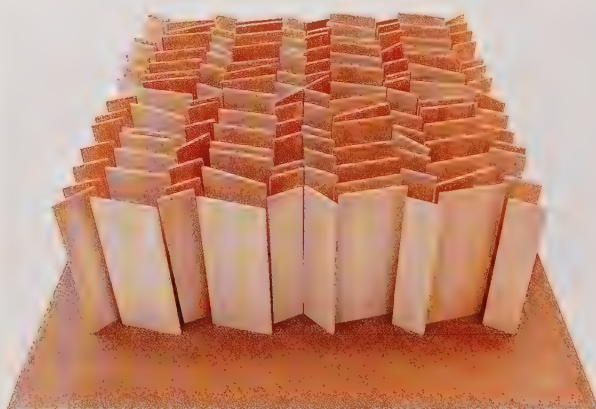
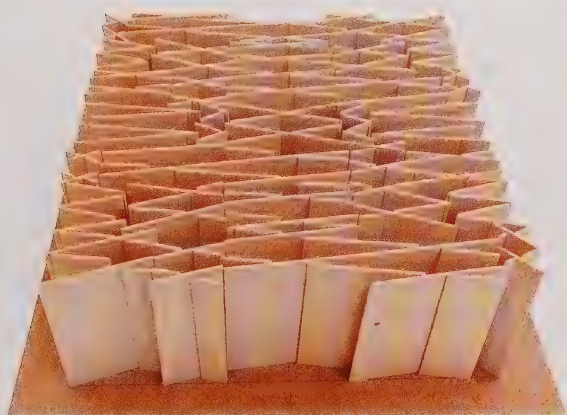
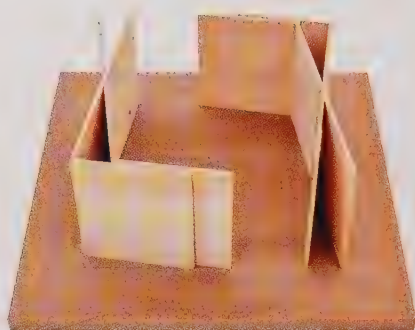
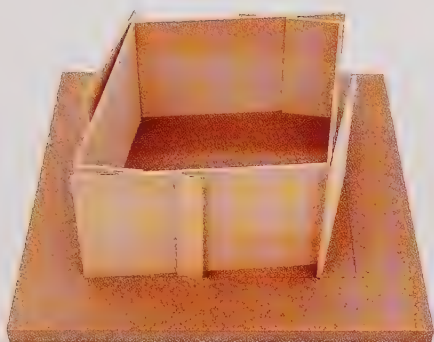
Plywood on fiberboard

4 wooden models, 42 × 42 cm each

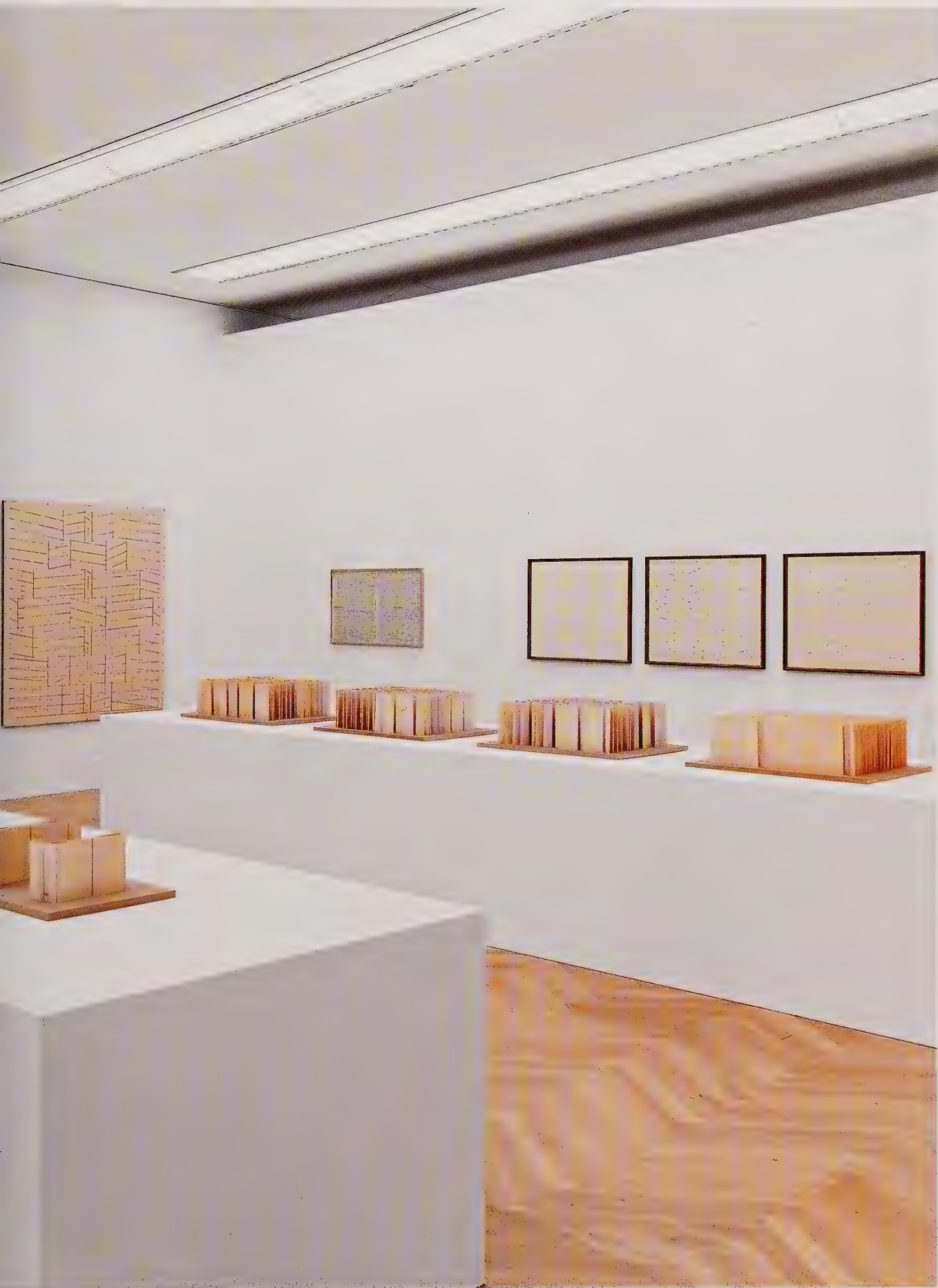
4 wooden models, 70 × 70 cm each

Although Darboven had these models constructed from plywood and fiberboard in 2007, they were conceived four decades earlier in the artist's Harlem studio, where she executed (and subsequently destroyed) several large paper prototypes in late 1967. A strong impetus to the construction of Darboven's lost paper models was her early encounter with American Minimalism, particularly the work of Sol LeWitt, whose influence nonetheless remained conspicuously absent from her models. LeWitt's 1967 *Serial Project No. 1 (ABCD)* may have exposed Darboven to the possibilities of serial construction in three dimensions, but her preference for working serially was well established by the time she met the American artist. The essence of their encounter is encapsulated by the position of Darboven's own construction drawings (pp. 62ff.) in her three-dimensional models: the drawings provide not only the system, but quite literally the base of a material assemblage. For her 2007 wooden models, the pattern of diagonal hashes, chevrons, and crosses from Darboven's drawings of the late 1960s was transferred onto a fiberboard base, cut with an electric handsaw, and slotted with thin plywood strips of uniform height. This method of tongue-in-groove construction reveals the close kinship of the models with Darboven's 1966 perforations, which also inscribed the matrix of the artist's drawings with a sequence of cuts or punched holes. But while the patterned monochromatic surfaces of Darboven's perforations remained within the orbit of the ZERO-affiliated practices that she admired in the mid-1960s, her three-dimensional models, abandoned for forty years, entered into a territory that was neither ZERO nor Minimalist. Although they originate in a practice which conflates the picture with the tooled surface of the relief, the models transfer a readymade system of drawing from the wall to the pedestal—in other words, from a vertical to a resolutely horizontal orientation. Certain members of the series can pass as sculptural or even architectural proposals, but more often they eschew problems of mass and volume entirely, instead offering an impenetrable thicket of planes that is best approached by an eye skimming briskly over its surface.

Samuel Johnson







Modelle New York (New York Models), 2007, Bundeskunsthalle, 2015/16



Portrait of Hanne Darboven, Hamburg, 1987

ENLIGHTENMENT

HAUS DER KUNST

Folds of the Self: Hanne Darboven
and the Quest for Universal Knowledge

Okwui Enwezor

Facts and Figures

Hanne Darboven was born in Munich in 1941, as the ferocious battles of World War II that would obliterate many German cities were being waged across several fronts in Europe. The legacy of that war, and the nationalism that subtended it, brought into full view the annihilation of Germany's Jewish population. The disastrous consequences of the war, and its utter moral and political failure, weighed on the psyche of artists of Germany's postwar generation, such as Joseph Beuys, Gerhard Richter, Anselm Kiefer, Georg Baselitz, and others. The war's destructiveness shattered the illusions of all forms of inherited social and cultural order, as well as the symbols of national cohesion that the Nazis attempted to stamp into the German consciousness. Darboven's interest in strategies of historical reconstruction and interpretation—a hallmark of her very ambitious and demanding art—can be traced to that experience. Her epic work questions what relationship artistic depiction has to the practice of historical writing. In her work it appears that the question of the role of the artist in overseeing the interrogation of historical determination is unequivocal.

In this sense, the monumental *Kulturgeschichte 1880–1983* (Cultural History 1880–1983) (1980–1983; pp. 230ff.; fig. 1) is a tour de force of the convergence of the cultural analysis and historical writing that have long been a crucial feature of Darboven's artistic thinking. Occupying vast gallery spaces in a relentless choreography of systemization and itemization of photographs, postcards, textile fragments, cover pages of the magazine *Der Spiegel*, typography, maps, architectural plans, pictures of urban vistas, scientific manuals, cartoon illustrations, ethnographic representations, and so on—all mediated by Darboven's own obsessive journal record keeping through her cursive writing—*Kulturgeschichte* is not merely representative, but unqualifiedly a fundamental work within her entire oeuvre.¹ It connects and links together diverse strands of her interest and therefore serves as a quarry of sorts into so many parts of her philosophical ideas and artistic concerns. It is perhaps her most important project.

In its unwieldy audacity, encyclopedic sprawl, and material and pictorial density, *Kulturgeschichte* subsumes reflections on history and culture, politics and representation, analysis and interpretation. It is artistic work as social history par excellence. In its serial progression and cross-references between spectatorial fields and pictorial genres, historical periods and personalities, social forms and ideological propaganda, the work is both realist and abstract, archaeological and archival. But also, with its miscellany of parts and wholes, fragments and supplements, the work has come to stand as a monumental form of historical projection and totalization. It is perhaps in this mode of historiographic depiction of war, violence, power, the social and the cultural, the private and the institutional, the personal and the public that Darboven was able to examine and illuminate the paradoxical legacy of German idealism and militarism. In a sense, this meditation and reflection on Germany's historical past was already initiated in *Bismarckzeit* (Bismarck Time) (1978; pp. 92ff.). This work explicitly explores the form of the nation as embodied in the conservative figure of Otto von Bismarck, the imperial Prussian chancellor who oversaw the rise in ambition of German hegemony in the late nineteenth century. In this work Darboven carefully traces and probes the cultural, political, and ideological vicissitudes of the nation across a century of disastrous nationalism, wars, and defeat. The project could be read both as a meditation on the crisis of national identity (and thus the artist's identity) and as an intervention into the nation's history and the forms of self-identification that were already breached by the division of the nation into West and East Germany after World War II.

Darboven grew up in Hamburg, in a prosperous mercantile family renowned for its coffee business. From 1962 to 1965 she studied art at the Hochschule für bildende Künste in Hamburg, where she initially formed an awareness of the Conceptual direction her work would soon take in the artistic milieu of New York, where she established a studio in the Harlem neighborhood of the city after moving there in 1966. The time of this move to New York was propitious. Abstract Expressionism had retreated from the artistic stage after the initial assaults of Pop and Minimalism on its formalist edifice. But if the mid-1960s



Fig. 1
Kulturgeschichte 1880–1983 (Cultural History 1880–1983),
 1980–1983, Haus der Kunst, 2015/16

was a period of challenging the old order in the world, and of political turbulence in the United States in particular, with the civil rights movement, the Vietnam War, and the women's rights movement standing at the crux of political debates, it also marked an era of artistic and cultural transition, one without a dominant aesthetic ideology.

Darboven emerged from the circumstances shaped by this transition. She came to artistic prominence in the interregnum between the mid and the late 1960s. It was a crucial moment when the legacies of Minimalism and Conceptual Art were reshaping the material and perceptual ideas of contemporary art. But the sensorial dryness of Minimalism and Conceptualism, while not completely eradicated in the work she developed from the late 1970s onward, would slowly give way and soon be overtaken by the prolific field of images of all kinds—from mass media to folk historiographies—that were waiting for later reconstitution and reconceptualization in her work from the 1970s onward. This immersive sensorium of images and artifacts was subsequently forged into an ecology of surplus that subsumed every imaginable kind of archival production.

Darboven developed her unique permutational use of seriality and repetition, her surveys and collections of pictorial and cultural artifacts, by conveying a structure of representational totality through the indexical manifests of archival production and the procedures of cultural archaeology. Using numbers drawn from calendrical cycles that are further reduced to a maximum of six numerical digits, she devised a conceptual operation that transformed the temporal perception and spatial logic of her mathematical art through the structure of the grid. She would in time abandon the purely rational language of the grid and geometry by employing a modulated scansion in her handwritten drawings, thus moving toward a less strictly regulated scripting in her concept of calculations. This shift established a rhythm of sums and additions no less rigorous than what the strict geometry of the grid had earlier offered.

In shifting toward the broader field of culture as material and theme for her serial production, Darboven appeared to be acknowledging the critical insertions into the field of culture that some of her contemporaries were making at the time. Though her work has been likened to and compared with that of such contemporaries as Marcel Broodthaers's *Musée d'Art Moderne, Département des Aigles* (1968; fig. 2) and Gerhard Richter's *Atlas* (1962–; fig. 3), Darboven's work in purely representational terms is entirely unique in relation to the intrinsic form, dramaturgical structure, and epigrammatic architecture it assumed. Even if we allow the fact that each artist in this comparison deployed the rational sense of archival development and the interplay of relationships between like and unlike objects, between similar and dissimilar modes of pictorial arrangement, Darboven's work is more fundamentally an ontological practice, while Richter's and Broodthaers's can be judged to be more analytical.

Certainly, the association of Darboven's work with the reproduction style adopted by Aby Warburg in his unfinished comparative, encyclopedic, and cosmographic collection *Mnemosyne Atlas* (1924–1929; fig. 4) can strike one as merely a formal and aesthetic comparison. Unlike the comparisons often made by critics, Darboven's work is not a fragment torn from a broader whole, but a practice devoted to the pursuit and construction of a totality. Where Richter's *Atlas* serves as a supplement to his painterly practice, and Broodthaers's *Musée d'Art Moderne* as a fiction of the *musée imaginaire*, Darboven's work throughout proceeds from the perspective that the style and form of the work is a function of its epistemological and aesthetic totality.

Distancing herself from her contemporaries' use of certain principles of allocation of meaning and hierarchy among comparative, yet competing sets of object and image systems, Darboven's art encompassed a radical turn in her belief in the mathematical structure of the arts—and by extension, in the idea of the artist as a figure operating within the space of rationality. Within such rationality, one can turn to ideas put in place by the project of Enlightenment as the foundational locomotive for Darboven's eidetic work. The Enlightenment offers a dimension of programmatic and cultural specificity to the role taxonomic and typological structures played in her practice. It is, therefore, the proposition of this retrospective exhibition that Darboven's work can best be understood when positioned against the background of ideas that emerged from the European Age of Enlightenment, a time in which the quest for, and pursuit of, knowledge brought about radical changes in the sciences and the arts, in literature and music, and in religious thought and philosophy, as well as a reorientation of epistemological structures. The Enlightenment was also the so-called age of discovery that accompanied research in natural and physical sciences: from biology to physics, geography to geology, ethnography to anthropology. Out of these studies new theories of phenomena, systems of classification, and comparative taxonomies, as well as the ordering of knowledge and data, emerged. In its detailed and assiduous devotion to calculations and the development and implementation of rules that follow clearly defined principles and empirical systems, the work of Darboven is, therefore, heir to the Enlightenment's phenomenological and philosophical legacy, as the works dedicated to Goethe—*Ein Jahrhundert – Johann Wolfgang von Goethe Gewidmet* (One Century – Dedicated to Johann Wolfgang von Goethe) (1971–1982; fig. 5)—and Leibniz—*Evolution Leibniz* (1986)—among many others exploring the history of science, as well as literary and cultural figures, attest.



Fig. 2

Marcel Broodthaers, *Musée d'Art Moderne, Département des Aigles, Section des Figures*, 1968, Städtische Kunsthalle, Düsseldorf, 1972



Fig. 3
Gerhard Richter, *Atlas*, plate 10, 1962

Enfolding: The Labyrinthine Gambit

Such attestation to the phenomenological and ontological principles at work in the interplay between forms and disciplines, structure and architecture, however, makes it no easier to absorb the copious and overwhelming quantity of materials that often accompanies Darboven's labyrinthine art. A tour of her work can sometimes appear like a journey of simultaneity through a *Gesamtkunstwerk* and a *Wunderkammer*. Astonishment and wonder certainly describe some of the sensations of her rich, visual plenitude. Bureaucratic control and archival inundation are others. In many ways, Darboven's practice evokes Gilles Deleuze's concept of the Baroque as a process of constant enfolding. The Baroque, he writes, "Endlessly produces folds. It does not invent things: there are all kinds of folds coming from the East, Greek, Roman, Romanesque, Gothic, Classical folds. . ."² In a similar vein, Darboven utilized the same principles to construct and produce endless folds between a rich miscellany of forms, images, objects, texts, indices, and writing.

Though aiming for order, Darboven's work in its most unstable state is constituted of difference and repetition. For instance, by hand-copying existing texts such as encyclopedia entries and texts by Jean-Paul Sartre and others, Darboven does more than enact and repeat the act of reinscription like Jorge Luis Borges's Pierre Menard, who repeats the act of writing by recopying Cervantes's *Don Quixote*.³ This reveals the Baroque element in her work. In the Baroque, the fold can be understood as the currency of both excision and excess. You extract something in order to add it to or graft it onto something else. Thus, from this process of adding to and grafting onto, endless folds are generated. However, the

Baroque can also be interpreted in relation to the logic of reproduction and extension. An initial encounter with the work of this post-Minimalist and Conceptual artist, writer, and composer exposes the raw and liminal edges where the idea of a science of multiplication and the procedures of regulation dissolve into an aesthetic of reproduction, extension, proliferation, excess, and obsession. Though structured in a mechanistic way at the first instance, Darboven's art can be experienced as the limit of abundance, saturation, and satiation. With her work there is no sense of deferment. Everything—images, her metronomic cursive script, the quotidian diaristic calculations, the endless, monotonous addition of dates that mark the cycles of her calendar—comes at you in a relentless, profuse, and prolix overflow.

Given the often colossal endeavor of each series, and the abstruse nature of the work generated, there are two plausible approaches to the encounter with her art: defeat or immersion. This is true for her handwritten drawings, typescripts, and mechanistic musical compositions. The drawings are frequently composed on loose single sheets of graph paper and organized like a tabular index of numbers in hand-copied and typed script with inserted pictorial collage elements. Following a clear numbering system—from vertical to horizontal arrangements, indexes, and cross-references—the drawings and collages, scores and compositions are mounted in hundreds of identical frames, with some works containing several thousand frames to form installations whose expansive views, though composed of individual elements, have the quality of an epic or history painting.

A similar sense of vast scale and ambition is to be found in Darboven's written compositions, scores, and recorded music; a number of compositions, such as *Requiem op. 19–22* (2003–2009), last for hours and are collected in several recorded LP and CD box set volumes. For example, *Kontrabasssolo, Opus 45* (Contrabass Solo, Opus 45) (1998–2000; pp. 280ff.) alone consists of four thousand individual sheets of framed, handwritten notations to form the overall score of the music. When it was first exhibited, at *Documenta11* in 2002, the intention was to have the work performed live by the Ensemble Modern in Kassel during the run of the exhibition. Regrettably, this was not to be, though the Ensemble Modern did present a series of concerts in which they performed *Sextett, Opus 44* (Sextet, Opus 44). Thus, regardless of which aspect of her work serves as an entry point, be it visual or aural, Darboven's art demands concentration. To open up and unlock the logic of her art, it seems as if the viewer must inhabit the character of the mole, burrowing and working his or her way inside-out from the difficulties her challenging and absorbing work poses. In this sense, viewers—like the Minotaur in the labyrinth—must plot their way from the topology of the artist's dense textual and archival agglomerations into the expansive, panoramic surveys that constitute the detritus of materials, images, objects, typologies, and musical, notational, and cultural signs and symbols.

The Artist as Writer / The Author as Artist

In early spring 2001, in preparation for *Documenta11*, I took a train with a number of colleagues from Kassel to Hamburg to pay Hanne Darboven a visit in her home and studio in the small town of Harburg, just outside the city. Upon arrival at the house, we were greeted by a figure of great elegance and sartorial wit, who was dressed in a pinstriped navy suit, checked shirt, and tie. After exchanging greetings, she



Fig. 4
Aby Warburg, *Bilderatlas Mnemosyne*, last edition, 1928/29, plate 8

[illegible][illegible][illegible][illegible]

24/4/70 - 20
 24/4/70 - 15
 24/4/70 - 10
 24/4/70 - 5
 24/4/70 - 20
 24/4/70 - 15
 24/4/70 - 10
 24/4/70 - 5

[illegible][illegible][illegible][illegible][illegible][illegible]

6
 7
 8
 9
 10
 11
 12
 13
 14
 15
 16
 17
 18
 19
 20
 21
 22
 23
 24
 25
 26
 27
 28
 29
 30
 31
 32
 33
 34
 35
 36
 37
 38
 39
 40
 41
 42
 43
 44
 45
 46
 47
 48
 49
 50
 51
 52
 53
 54
 55
 56
 57
 58
 59
 60
 61
 62
 63
 64
 65
 66
 67
 68
 69
 70
 71
 72
 73
 74
 75
 76
 77
 78
 79
 80
 81
 82
 83
 84
 85
 86
 87
 88
 89
 90
 91
 92
 93
 94
 95
 96
 97
 98
 99
 100
 101
 102
 103
 104
 105
 106
 107
 108
 109
 110
 111
 112
 113
 114
 115
 116
 117
 118
 119
 120
 121
 122
 123
 124
 125
 126
 127
 128
 129
 130
 131
 132
 133
 134
 135
 136
 137
 138
 139
 140
 141
 142
 143
 144
 145
 146
 147
 148
 149
 150
 151
 152
 153
 154
 155
 156
 157
 158
 159
 160
 161
 162
 163
 164
 165
 166
 167
 168
 169
 170
 171
 172
 173
 174
 175
 176
 177
 178
 179
 180
 181
 182
 183
 184
 185
 186
 187
 188
 189
 190
 191
 192
 193
 194
 195
 196
 197
 198
 199
 200
 201
 202
 203
 204
 205
 206
 207
 208
 209
 210
 211
 212
 213
 214
 215
 216
 217
 218
 219
 220
 221
 222
 223
 224
 225
 226
 227
 228
 229
 230
 231
 232
 233
 234
 235
 236
 237
 238
 239
 240
 241
 242
 243
 244
 245
 246
 247
 248
 249
 250
 251
 252
 253
 254
 255
 256
 257
 258
 259
 260
 261
 262
 263
 264
 265
 266
 267
 268
 269
 270
 271
 272
 273
 274
 275
 276
 277
 278
 279
 280
 281
 282
 283
 284
 285
 286
 287
 288
 289
 290
 291
 292
 293
 294
 295
 296
 297
 298
 299
 300
 301
 302
 303
 304
 305
 306
 307
 308
 309
 310
 311
 312
 313
 314
 315
 316
 317
 318
 319
 320
 321
 322
 323
 324
 325
 326
 327
 328
 329
 330
 331
 332
 333
 334
 335
 336
 337
 338
 339
 340
 341
 342
 343
 344
 345
 346
 347
 348
 349
 350
 351
 352
 353
 354
 355
 356
 357
 358
 359
 360
 361
 362
 363
 364
 365
 366
 367
 368
 369
 370
 371
 372
 373
 374
 375
 376
 377
 378
 379
 380
 381
 382
 383
 384
 385
 386
 387
 388
 389
 390
 391
 392
 393
 394
 395
 396
 397
 398
 399
 400
 401
 402
 403
 404
 405
 406
 407
 408
 409
 410
 411
 412
 413
 414
 415
 416
 417
 418
 419
 420
 421
 422
 423
 424
 425
 426
 427
 428
 429
 430
 431
 432
 433
 434
 435
 436
 437
 438
 439
 440
 441
 442
 443
 444
 445
 446
 447
 448
 449
 450
 451
 452
 453
 454
 455
 456
 457
 458
 459
 460
 461
 462
 463
 464
 465
 466
 467
 468
 469
 470
 471
 472
 473
 474
 475
 476
 477
 478
 479
 480
 481
 482
 483
 484
 485
 486
 487
 488
 489
 490
 491
 492
 493
 494
 495
 496
 497
 498
 499
 500
 501
 502
 503
 504
 505
 506
 507
 508
 509
 510
 511
 512
 513
 514
 515
 516
 517
 518
 519
 520
 521
 522
 523
 524
 525
 526
 527
 528
 529

[illegible]

1946 1947 1948 1949 1950 1951 1952 1953 1954 1955 1956 1957 1958 1959 1960 1961 1962 1963 1964 1965 1966 1967 1968 1969 1970 1971 1972 1973 1974 1975 1976 1977 1978 1979 1980 1981 1982 1983 1984 1985 1986 1987 1988 1989 1990 1991 1992 1993 1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007 2008 2009 2010 2011 2012 2013 2014 2015 2016 2017 2018 2019 2020 2021 2022 2023 2024 2025 2026 2027 2028 2029 2030 2031 2032 2033 2034 2035 2036 2037 2038 2039 2040 2041 2042 2043 2044 2045 2046 2047 2048 2049 2050 2051 2052 2053 2054 2055 2056 2057 2058 2059 2060 2061 2062 2063 2064 2065 2066 2067 2068 2069 2070 2071 2072 2073 2074 2075 2076 2077 2078 2079 2080 2081 2082 2083 2084 2085 2086 2087 2088 2089 2090 2091 2092 2093 2094 2095 2096 2097 2098 2099 2100 2101 2102 2103 2104 2105 2106 2107 2108 2109 2110 2111 2112 2113 2114 2115 2116 2117 2118 2119 2120 2121 2122 2123 2124 2125 2126 2127 2128 2129 2130 2131 2132 2133 2134 2135 2136 2137 2138 2139 2140 2141 2142 2143 2144 2145 2146 2147 2148 2149 2150 2151 2152 2153 2154 2155 2156 2157 2158 2159 2160 2161 2162 2163 2164 2165 2166 2167 2168 2169 2170 2171 2172 2173 2174 2175 2176 2177 2178 2179 2180 2181 2182 2183 2184 2185 2186 2187 2188 2189 2190 2191 2192 2193 2194 2195 2196 2197 2198 2199 2200 2201 2202 2203 2204 2205 2206 2207 2208 2209 2210 2211 2212 2213 2214 2215 2216 2217 2218 2219 2220 2221 2222 2223 2224 2225 2226 2227 2228 2229 2230 2231 2232 2233 2234 2235 2236 2237 2238 2239 2240 2241 2242 2243 2244 2245 2246 2247 2248 2249 2250 2251 2252 2253 2254 2255 2256 2257 2258 2259 2260 2261 2262 2263 2264 2265 2266 2267 2268 2269 2270 2271 2272 2273 2274 2275 2276 2277 2278 2279 2280 2281 2282 2283 2284 2285 2286 2287 2288 2289 2290 2291 2292 2293 2294 2295 2296 2297 2298 2299 2300 2301 2302 2303 2304 2305 2306 2307 2308 2309 2310 2311 2312 2313 2314 2315 2316 2317 2318 2319 2320 2321 2322 2323 2324 2325 2326 2327 2328 2329 2330 2331 2332 2333 2334 2335 2336 2337 2338 2339 2340 2341 2342 2343 2344 2345 2346 2347 2348 2349 2350 2351 2352 2353 2354 2355 2356 2357 2358 2359 2360 2361 2362 2363 2364 2365 2366 2367 2368 2369 2370 2371 2372 2373 2374 2375 2376 2377 2378 2379 2380 2381 2382 2383 2384 2385 2386 2387 2388 2389 2390 2391 2392 2393 2394 2395 2396 2397 2398 2399 2400 2401 2402 2403 2404 2405 2406 2407 2408 2409 2410 2411 2412 2413 2414 2415 2416 2417 2418 2419 2420 2421 2422 2423 2424 2425 2426 2427 2428 2429 2430 2431 2432 2433 2434 2435 2436 2437 2438 2439 2440 2441 2442 2443 2444 2445 2446 2447 2448 2449 2450 2451 2452 2453 2454 2455 2456 2457 2458 2459 2460 2461 2462 2463 2464 2465 2466 2467 2468 2469 2470 2471 2472 2473 2474 2475 2476 2477 2478 2479 2480 2481 2482 2483 2484 2485 2486 2487 2488 2489 2490 2491 2492 2493 2494 2495 2496 2497 2498 2499 2500 2501 2502 2503 2504 2505 2506 2507 2508 2509 2510 2511 2512 2513 2514 2515 2516 2517 2518 2519 2520 2521 2522 2523 2524 2525 2526 2527 2528 2529 2530 2531 2532 2533 2534 2535 2536 2537 2538 2539 2540 2541 2542 2543 2544 2545 2546 2547 2548 2549 2550 2551 2552 2553 2554 2555 2556 2557 2558 2559 2560 2561 2562 2563 2564 2565 2566 2567 2568 2569 2570 2571 2572 2573 2574 2575 2576 2577 2578 2579 2580 2581 2582 2583 2584 2585 2586 2587 2588 2589 2590 2591 2592 2593 2594 2595 2596 2597 2598 2599 2600 2601 2602 2603 2604 2605 2606 2607 2608 2609 2610 2611 2612 2613 2614 2615 2616 2617 2618 2619 2620 2621 2622 2623 2624 2625 2626 2627 2628 2629 2630 2631 2632 2633 2634 2635 2636 2637 2638 2639 2640 2641 2642 2643 2644 2645 2646 2647 2648 2649 2650 2651 2652 2653 2654 2655 2656 2657 2658 2659 2660 2661 2662 2663 2664 2665 2666 2667 2668 2669 2670 2671 2672 2673 2674 2675 2676 2677 2678 2679 2680 2681 2682 2683 2684 2685 2686 2687 2688 2689 2690 2691 2692 2693 2694 2695 2696 2697 2698 2699 2700 2701 2702 2703 2704 2705 2706 2707 2708 2709 2710 2711 2712 2713 2714 2715 2716 2717 2718 2719 2720 2721 2722 2723 2724 2725 2726 2727 2728 2729 2730 2731 2732 2733 2734 2735 2736 2737 2738 2739 2740 2741 2742 2743 2744 2745 2746 2747 2748 2749 2750 2751 2752 2753 2754 2755 2756 2757 2758 2759 2760 2761 2762 2763 2

[illegible][illegible][illegible][illegible]

big og økonomisk uafhængighed samfundsmæssigt. I
den forbindelse er det vigtigt at understrege, at
den økonomiske uafhængighed ikke er et mål i sig selv,
men et middel til at opnå andre mål. Derfor er det
vigtigt at sikre, at den økonomiske uafhængighed
ikke bliver et mål i sig selv, men et middel til at
opnå andre mål. Derfor er det vigtigt at sikre, at
den økonomiske uafhængighed ikke bliver et mål i sig
selv, men et middel til at opnå andre mål.

4/10-82

Den økonomiske uafhængighed er et mål i sig selv,
men et middel til at opnå andre mål. Derfor er det
vigtigt at sikre, at den økonomiske uafhængighed
ikke bliver et mål i sig selv, men et middel til at
opnå andre mål. Derfor er det vigtigt at sikre, at
den økonomiske uafhængighed ikke bliver et mål i sig
selv, men et middel til at opnå andre mål.

4/10-82

Den økonomiske uafhængighed er et mål i sig selv,
men et middel til at opnå andre mål. Derfor er det
vigtigt at sikre, at den økonomiske uafhængighed
ikke bliver et mål i sig selv, men et middel til at
opnå andre mål. Derfor er det vigtigt at sikre, at
den økonomiske uafhængighed ikke bliver et mål i sig
selv, men et middel til at opnå andre mål.



Fig. 5

Ein Jahrhundert – Johann Wolfgang von Goethe gewidmet
(One Century – Dedicated to Johann Wolfgang von Goethe), 1971–1982

proceeded to give us a tour of her home/studio, which was filled to the brim, to the point of claustrophobic saturation. Floor to ceiling, every surface and every corner, from tables to walls, chairs, and appliances, was taken over by objects, images, works of art, thrift store finds, ethnographic sculptures, stuffed animals, taxidermied birds, dozens of musical instruments, mannequins, and of course a profusion of her own work. Stepping into Hanne's house was like entering a natural history museum. This was Darboven's world, one entirely imagined and conjured out of her singular and insatiable interest in things. In many ways, this world, which functioned like a retreat in which to think and write, creates a fundamental autobiographical link between her life and art. In a corner, in her small, neat bedroom, like a monk's cell, was Darboven's writing table. It was during the tour of her house, and at this very spot where life and work converged, that Darboven told me that she conceived of herself not as an artist, but rather as a writer and composer.

This self-nomination makes perfect sense, particularly when viewed from the very practical appearance of her written work and its transcription and translation into musical compositions. In what follows, I should like then to explore the concept of the artist as writer, and in turn examine what it means to be an author. Standing before the idiosyncratically organized tableaux in her house, it seemed immediately clear that the figure of the artist as author was at the crux of her practice. However, these are not conventional categories within the terms of Darboven's dialectical practice. For her, writing, especially the singular discipline required to apply and commit it to paper, the very facture of writing itself, is in a way an act of singularization and subjectivization. So what does it mean to be an artist in Darboven's terms? And what does it mean to be a writer? These questions will take us back to New York, to the period when Darboven was beginning to define her position within the broader understanding of the concept of authorship. In 1967 the French literary and cultural theorist and philosopher Roland Barthes published the essay "The Death of the Author." Postmodern theory at this time, striking a stance of refusal against structures of domination and subjection, was full of the death of this and the birth of that. For Darboven, however, a new epiphany was forming. The first clue is preserved in a letter that was addressed to a fellow artist but perhaps never sent, as it reads more like a diary entry, a letter to oneself, than an epistolary message.⁴

"dear sol at hesterstreet -/ i do like to write/ i don't like to read . . ." With these words (fig. 6), addressed to Sol LeWitt in New York and incorporated as part of her *Letter and Indices to 24 Songs A/B I, II, III* (1974), Darboven began her letter to the American artist. In the June 1967 issue of *Artforum* magazine, LeWitt, a colleague and mentor, friend, and frequent correspondent, had published his seminal essay "Paragraphs on Conceptual Art," in which he outlined a definition of the term. The essay—particularly its opening passage—is illuminating, not least because it anticipated and touched on what could be discerned as the stringent organizing principle that pervades Darboven's work. In this paragraph LeWitt established the mechanisms and operations of "conceptual art":

I will refer to the kind of art in which I am involved as conceptual art. In conceptual art the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of 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. This kind of art is not theoretical or illustrative of theories; it is intuitive, it is involved with all types of mental processes and it is purposeless. It is usually free from the dependence on the skill of the artist as a craftsman. It is the objective of the artist who is concerned with conceptual art to make his work mentally interesting to the spectator, and therefore usually he would want it to become emotionally dry. There is no reason to suppose, however, that the conceptual artist is out to bore the viewer. It is only the expectation of an emotional kick, to which one conditioned to expressionist art is accustomed, that would deter the viewer from perceiving this art.⁵

Read in light of LeWitt's argument for an art without the self, Darboven's letter is revelatory. While there are deviations in Darboven's work from the principles delineated by LeWitt, some outlines made in the text about "conceptual art"—the diminution of skill and the abrogation of expressionism, for example—can nevertheless be discerned within her artistic practice as well. LeWitt, who was more than a decade older than her, had taken the younger Darboven under his wing during her two-year sojourn in New York from 1966 to 1968, whence she returned back to Hamburg to establish and commence an almost monastic pursuit of her art that gave form, over the course of four decades of visionary practice, to a prodigious oeuvre of such artistic singularity and aesthetic force.

LeWitt's work and writing, whose Dionysian approach to art coincided perfectly with the young German artist's early Apollonian proclivities, left an indelible influence on Darboven's early and first important work in New York, the construction drawings (*Konstruktion New York* [Construction New York] (pp. 50ff.) series which she worked on between 1966 and 1968. However, a note of caution must accompany the account of the Dionysian/Apollonian dichotomy I have attributed to LeWitt and Darboven, because the reverse might also be true. Another reason for caution reflects the unease we must have when inscribing such a dichotomy—between American and German, male and female artists, no less—that might create the mistaken perception of easy cultural stereotypes between American exuberance and Teutonic coldness.

But this dichotomy is far from what is intended. As we shall see when delving deeper into her oeuvre, from the sprawling *Vier Jahreszeiten* (Four Seasons) (1981; pp. 102ff.) to the monumental magnum opus *Kulturgeschichte 1880–1983* (Cultural History 1880–1983), which in almost Wagnerian epic fashion culminates as a depiction of an entire century, Darboven's seemingly Apollonian reticence would manifest—as the direction of her aesthetic principles became consolidated from the mid-1970s onward—into a full-blown Dionysian proposition. As the work was transformed into an ever richer, more complex form, so did its idiosyncratic qualities take on the metaphors of excess and surplus. Despite its seeming sense of order, regulated through the formal, but ultimately cosmetic, imposition of the grid and repetitive serial arrangement, it was apparent that the sheer quantity of things—pictures, postcards, objets trouvés, thrift shop objects, fabric swatches, magazine covers, old maps, stamps—made the work uncontrollable.

It can be partially intuited that in excess and surplus, Darboven had discovered the secret ingredient of a psychological process in which the artist emerges as an inventor of worlds. But first, the figure of the artist must be reconceptualized through the practice of ekphrasis, of writing the self into being. It took several years for this universalization of the artist figure into the heraldic emblem of the author to fully emerge. It required a return from cosmopolitan and visually overloaded New York to Hamburg. More specifically, to sleepy Harburg, the bucolic suburb several kilometers outside the main harbor.

At first approach, Darboven's early work can be perceived as uncompromising and impenetrable from the outside. With this sensibility, which was both strategic and structural, the presence of her work and its seeming aridity suggested emotional distance, while its logic of individuation proposed a kind of euclidean worldview. This approach served her work perfectly, as she was in the process of developing and clarifying the conceptual parameters and operational mechanisms of her practice in the midst of the

October, 19, 1973, Allsburg
 dear sol at hesterstreet —
 i do like to write
 i don't like to read
 this world is real
 this world is interesting
 this world is real
 i don't like to read
 i do like to write
 all what is written i read
 all what i write is written
 i write
 i don't describe
 writing writing
 there is nothing to describe
 writing writing
 i don't describe
 i write
 all what i write is written
 all what is written i read
 i do like to write
 i don't like to read
 this world is real
 this world is interesting
 this world is real
 i don't like to read
 i do like to write
 ———— Oll ———— /

Fig. 6

Letter from Hanne Darboven to Sol LeWitt, 1973

political and cultural turbulence of the 1960s. So initially, Darboven's grid work appeared as a demand for delimitation and concentration.

This is most connected, as noted earlier, to her construction drawings, in which complex tables of numbers and calculations were plotted within the precise grids of graph paper. However, Darboven's response to the grid, while following the structure of the graph paper, allowed for permutational differences and anomalies to destructure the grid and reshape the euclidean principles of numerical order from a positivistic into a more subjective rethinking of the grid's given empirical logic.

Though during this period her work had assumed the position of a calculated withdrawal—a dry, taciturn system of numbers based on a linear permutation of dates that gave way to calculations to form a kind of impersonal, yet subjective mythology—it had nonetheless also begun to explore fields within other disciplines, such as classical Greek mythology in *Homer, Odyssey 1–5 Gesang* (Homer, *Odyssey*, 1 – 5 Songs) (1971, fig. 7). Like a computational monad, dashes and commas perform the chain function of a command that links rows of numbers in patterns, forming orders of declension and ascension that can be translated into scores. The monadic structure of Darboven's nest of numbers would ultimately yield her first musical piece, *Wende >80<* (Turning Point >80<) (1980/81), which premiered in 1981 at the Leo Castelli Gallery in SoHo, New York. She christened this vivid compositional style riddled with stops, variation, and repetition “mathematical music.”⁶ Thus the second level of authorship in her work emerged: from writer to composer. With the achievement of this unity, Darboven explained her practice in this way: “1 + 1 is 1, 2. 2 is 1, 2. This is my primal thesis for all laws which I encounter mathematically. I write mathematical literature and mathematical music.”⁷

The establishment of such a primal thesis is not the function of a style. Mathematics is the unifying system to all that Darboven's work aspires to. It is not merely the foundation of her work. It is the creative language of her practice. In *Writing Degree Zero*, Roland Barthes explored the questions of language and style as they operate within the crevices of literary production:

A language is therefore on the hither side of Literature. Style is almost beyond it: imagery, delivery, vocabulary spring from the body and the past of the writer and gradually become the very reflexes of his art. Thus under the name of style a self-sufficient language is evolved which has its roots only in the depths of the author's personal and secret mythology, that subnature of expression where the first coition of words and things takes place, where once and for all the great verbal themes of his existence come to be installed.⁸

This brings us back to Darboven's letter to LeWitt, whereby she announced—indeed, declared and performed—the singularity of her mission, namely her position as writer. The statement “i do like to write” might at first reading seem like a mere epistolary communication, or even more, a commentary toward staging the self. However, such a staging can be understood by reading the statement less as an expression of sentiment than as a way of producing an awareness of the self, a Cartesian marking of the subject, a worlding of *being* oneself. “The writer's language,” Barthes tells us, “is not so much a fund to be drawn on as an extreme limit; it is the geometrical locus of all that he could not say without, like Orpheus looking back, losing the stable meaning of his enterprise and his essential gesture as a social being.”⁹

By underlining the very act of writing as a way of being present within the work as a subject, and ultimately as an author, Darboven also subsumed the artistic self into the resplendent blank page that would be filled with her signature undulating, laboriously inscribed cursive script. Michel Foucault attributes this disappearance into the blank page waiting to be marked, written on, as the “author function.”¹⁰ The sheer quantity of writing, and the volumes of Darboven's scriptural ur-text, spread across tens of thousands of sheets of paper, flowing like a river current of uninterrupted thought. Despite the appearance of the repetitive script, which evokes in the viewer the numbing sense of automatic writing, the rhythm of repetition, the subdivision of the numinous activities of writing and thinking, whether

minutely plotted and calculated or epically voluminous, makes this writing a task that gestures toward becoming an author. This process of individuation also reveals the fundamental identity of the author as she who writes. Here, the act of writing turns into a dialectical art, one that produces not only a text and musical notations, but also readers and listeners. This vital dialectic between writing and reading partially explains the often impenetrable logic of Darboven's exorbitant and sententious formulas, one that would soon be overtaken by an almost maniacal and obsessive form of bureaucratization.

Neither expository nor interpretive, Darboven aimed to produce a type of writing that did not depend on either its expressive or its communicative potential for the production of meaning. In a way, she was writing beyond communication in order to underline and recover a sense of writing that was uniquely drawn from her own original language. Though hardly devoid of content, Darboven's writerly practice was first and foremost an aesthetic form. Her compositional technique, on the other hand, is centered around the dialectical first principles of an established order numbering and calculating thought. And as Barthes reminds us again in his assessment of the writer's formal practice: "It is, as it were, an abstract circle of truths, outside of which alone the solid residue of an individual logos begins to settle."¹⁰

In conclusion, I should like to recapitulate the conjoined sentence "i do like to write/ i don't like to read" by Darboven to LeWitt. I want to place it in the zone of her emergence, the emergence of the artist as writer/the author as artist. By unknotting this essential depiction of Darboven in all its dialectical relationships, it becomes possible to glimpse how the processes of subjectivity and procedures of subjectivization pervade every aspect and layer of her humanistic art. As the ambition of her work grew into one massive, continuous oeuvre, it also gained greater complexity, which in turn came to define her entire classificatory and archival system of thought. Indeed, it is quite appropriate that Darboven should inscribe so precisely the central motivation underpinning her simultaneously heuristic and hermeneutic practice, which over several decades absorbed and incorporated a rich sediment of material from the disciplines of natural science, anthropology, ethnography, geography, literature, philosophy, journalism, politics, archaeology, music, material culture, photography, and the art of collecting. She had made the dramatic transition from the rationalist asceticism of Minimalism and the cerebral ambitions of Conceptualism, from processes of singularization and individuation to the quest for production of universal knowledge. And in so doing she folded her entire cultural and historical, writerly and readerly experience into one vast total work of art.

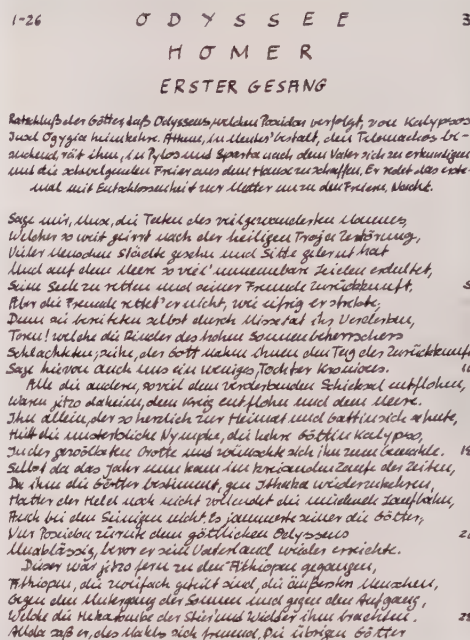


Fig. 7
Homer. Odyssee. 1.—5. Gesang
(Homer, Odyssee, 1—5 Songs), 1971

- 1 See Dan Adler, *Hanne Darboven: Cultural History 1880–1983* (London: Afterall Books, 2009) for a comprehensive account and analysis of this important work. This book-length essay on Darboven's magnum opus is perhaps the most thorough examination of many of the key concepts underpinning her taxonomic practice.
- 2 Gilles Deleuze, *The Fold: Leibniz and the Baroque*, trans. Tom Conley (London and New York: Continuum, 2006), p. 3.
- 3 For an analysis of the theory of repetition, see Gilles Deleuze, *Difference and Repetition*, trans. Paul Patton (New York: Columbia University Press, 1994).
- 4 For a fascinating discussion on the attributes of a letter written but without an external addressee, see Michael Newman, "Remembering and Repeating: Hanne Darboven's Work," in *Robert Lehman Lectures on Contemporary Art, Number 2*, ed. Lynne Cook and Karen Kelly, with Bettina Funcke (New York: Dia Art Foundation, 2004) p. 142.
- 5 Sol LeWitt, "Paragraphs on Conceptual Art," *Artforum* 5, no. 10 (June 1967), pp. 79–83.
- 6 For a discussion of the compositional technique and structure of Darboven's music, see the essay by Wolfgang Marx, "From Numbers to Notes: Transcribing and Arranging Hanne Darboven's Music," pp. 194–201 in this volume.
- 7 Hanne Darboven in an interview, *3Sat Kulturzeit*, June 2004.
- 8 Roland Barthes, *Writing Degree Zero*, trans. Annette Lavers and Colin Smith (New York: Beacon Press, 1970) p. 10.
- 9 Ibid, p. 10.
- 10 See Michel Foucault, "What is an Author," in *Aesthetics, Method, and Epistemology*, ed. James Faubion, trans. Robert Burley et al. (New York: The New Press, 1998), pp. 205–222.
- 11 Barthes, *Writing Degree Zero*, p. 9.

“Seeing, of Course, Is also an Art”:
Writing-Reading
as an Aesthetic Labor of Mediation—
on Hanne Darboven’s Work with Writing

Elke Bippus

"A man always writes absolutely well whenever he writes in his own manner": with these words, Hanne Darboven quotes Georg Christoph Lichtenberg, a mathematician and professor of experimental physics, in a "Happy New Telegram" addressed to Roy Colmer, a photographer and a close friend of Darboven's; the quotation recurs in fragmentary form in *Kulturgeschichte 1880–1983* (Cultural History 1880–1983) (1980–1983; pp. 230ff.).¹ Lichtenberg formulated the sentence in an aphorism that explicitly denounces an artificial, imitative manner of writing, as well as mere learning—that is, the appropriation of pure factual knowledge. In a sorrowful but nonetheless critical tone, he observes that "we . . . are not compelled to become individua [*sic*] in thought."² In his understanding, an adequate self-education becomes possible through the interconnection between writing, thought, and existential experience. For it is not a question of thinking "what the ancients thought, but instead of thinking the way they thought." Accordingly, one writes well when "he writes (to) himself" ("wenn er *sich* schreibt"),³ that is to say, when he does not copy an established author or style or employ a recognized schema.

Manifestly, Hanne Darboven appropriated Lichtenberg's observation in a variety of ways. Her writing certainly does not correspond to any naïve or unmediated form of expression, nor does it follow the polarity between the natural and the artificial, as is the case for Lichtenberg, who writes: "Why does the connoisseur of beauty delight so often in the Lower Saxon peasant, with his Plattdeutsch naïveté, but not in the young theologian, with his gloomy voice, who wants to lead us *through the visible darkness to Golgotha, where we can gaze upon Christ on the cross*."⁴

Hanne Darboven worked out a suitable writing praxis which, as I will show below, can be defined as individuation in thought, and which makes becoming as a dimension of being⁵ recognizable, while at the same time calling into question the representability of objective reality. In Darboven's work, writing as an activity, as autobiographical writing, and as a labor of the presentation of (cultural) history become inseparable.⁶ Writing becomes a mode of self-reflection and of self-education in Lichtenberg's sense: "I rewrote by hand in order to be mediated myself by the mediated experience."⁷

Conceptions of Communication and Information

Darboven shaped her artistic praxis of writing in relation to two central questions and problematizations of Minimalism and Conceptual Art. In the "wake of Minimalism, [she sought] a form . . . that would be neither painting nor sculpture, and in which her art would speak a public language."⁸ Fundamental to her in the search was writing and the "theoretical art"⁹ she proclaimed Conceptual Art to be. In the context of these debates and problematizations, she developed an artistic praxis¹⁰ that would join production and presentation and interlock the sequentality of writing with the spatial structure of visual media, thereby provoking new modes of seeing and reading both image and text.¹¹

In her contribution to the exhibition *Konzeption–Conception*, she characterizes her technique of "notation" (fig. 1), whose potential and innovativeness for art becomes evident in the context of the catalogue. For Conceptual Art not only accorded primacy to the design, the concept, in relation to its execution; it enacted "a transformation of art, and hence of the concept

kleine Aufzeichnungen gehen von den
Tagesdaten dieses Jahres aus: (19) 6 9
6 9 = 17 K → 58 K = No 1 → No 42
(K = Konstruktion)
Das Gesamt ergibt sich aus den
Tagesdaten 42 Ausrechnen.
Die errechneten Ausrechnen wer-
den fortwährend größer (von 17 → 58)
schwieriger in der Häufigkeit aus:
(von 1 bis 12) und gehen dann wei-
ter auf 1 zurück.
Rechenbeispiel:
1. 1. 6 9 = 1 + 1 + 6 + 9 = 17 → 1X = No 1-17K
2. 1. 6 9 = 2 + 1 + 6 + 9 = 18 → 2X = No 2-18K
1. 2. 6 9 = 1 + 2 + 6 + 9 = 18
Die Zahlen 6 und 9 der Jahresangabe
werden getrennt gerechnet. Alle
anderen zweistelligen Zahlen werden
als Einheit gerechnet.
Sämtliche Aufzeichnungen sind in Ziffern
ausgeschrieben. Jede Zahl wird so
oft wiederholt, wie es ihr Name wert ausfällt.
Beispiel:
1. 1. 6 9 = 1X1 | 1X1 | 6X6 | 9X9 |
31. 12. 6 9 = 31X31 | 12X12 | 6X6 | 9X9 |
Hanne Darboven

Fig. 1

Contribution by Hanne Darboven for the exhibition
Konzeption – Conception, Museum Morsbroich,
Leverkusen, 1969

of art.”¹² The exhibition’s subtitle draws attention to the radicality of that transformation: *Dokumentation einer heutigen Kunstrichtung: documentation of a today’s art tendency*. In this context, “documentation” does not mean the illustration of the exhibition in the form of installation views of the exhibited works; instead, it is conveyed through reproductions of concepts, sketches, diagrams, and photographs.¹³ As a consequence, it becomes clear: Conceptual Art is based not on the sensuous appearance of works, but is far more a question of the methodological possibilities of its concepts. Accordingly, these designs are not—as for example in Land Art—“still oriented formally toward objects that are to be defined,”¹⁴ toward things, but instead toward procedures and processes of communication, documentation, and information.

Until the late 1960s, Darboven refined this interest in the form of graphic-geometric number constructions; beginning in the following decade, she turned toward concrete (cultural) historical themes, thereby accommodating her pressing need for communication. In a letter addressed to her parents,¹⁵ she still expressed uncertainty concerning this intention. By linking her calendar notations to the transcription of texts, it became possible to turn toward cultural-historical, historical, and political themes, yet without abandoning the “independency”¹⁶ of art, which she regarded as a necessity, and which must be delimited decidedly from any depicted or representational function.¹⁷

Darboven is an enlightener whose “aim is enlightenment,” according to Ernst Busche. She has “us . . . sitting detention mercilessly in her upper-middle-class village school” because she believes “in enlightenment, in reason, in knowledge.”¹⁸ This characterization—which seems common for the reception of her work during the 1980s—associates her encyclopedic approach to writing with punitive labor. Implicitly, the desire for knowledge, the conviction and trust in enlightenment and reason, is suspected

of being an anachronistic attitude, one that is hostile to pleasure. For some time now, certainly, any notion of the Enlightenment as “a belief in the autonomous subject of knowledge or of history, the search for the ideal society, for the idea of freedom,” along with any “identification of the Enlightenment and the theory of progress”¹⁹ has been regarded as a “disqualifying simplification”²⁰ in contemporary criticism. Already during the mid-1980s, Michel Foucault revised the conventional image of the Enlightenment, characterizing it in his confrontation with Immanuel Kant’s little text “What Is Enlightenment?”²¹ as inaugurating a modern attitude that formulates the demand of reflecting on “today”: “It is in the reflection on ‘today’ as difference in history and as motive for a particular

philosophical task” that Foucault regards as the “novelty” of Kant’s text, as a “point of departure: the outline of what one might call the attitude of modernity.”²² Like Baudelaire, Foucault conceives of modernity not only as a “relation to the present,” but also as the “mode of a relationship that has to be established with oneself. The deliberate attitude of modernity is tied to an indispensable asceticism. To be modern is not to accept oneself as one is in the flux of the passing moments; it is to take oneself as [the] object of a complex and difficult elaboration.”²³

Darboven’s writing, which she practiced in a disciplined way to the rhythm of an eight-hour day, can be regarded as an “attitude of modernity” whose inception is traceable to the Enlightenment. The repeatedly asserted “enormous expenditure and self-will”²⁴ of her labor of writing suggests not (conven-

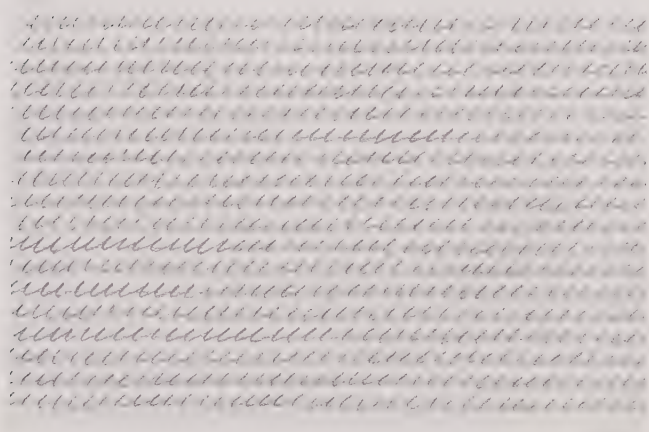


Fig. 2
Page with U-waves from: Hanne Darboven: *Information*
(Milan: Flash Art Edizioni, 1973), n.p.

tional or established) notions of the creative process, but rather processes of appropriation and reflection that are tied to a rigorous self-education. This labor/activity of writing²⁵ recapitulates the modern claim of the Enlightenment under the conditions of a “crisis of the possibility of (universal) representation.”²⁶ As a temporal index, the word “today,” which recurs in many of Darboven’s works, can be read as a vanitas emblem, as referring to the respective “today” of the beholder and as marking the time of writing as absent. In this sense, Darboven’s visualization praxis poses the unheard-of challenge of depicting the reality and liveliness of a process only in order to simultaneously dismantle it. Accordingly, her writing activity conveys itself as de-representation. Fundamental in this context are the Constructivist drawings and constructions produced in New York, which Darboven ultimately realized as number systems and which she transferred into a systematic, seemingly endless activity consisting of the calculation of the checksums of dates, that is to say “daily computations,” which are presented in the form of columns of numbers, boxes, word-numbers, and U-waves (figs. 2 and 3). These graphic formal inventions were constitutive for the transformation of the sequential, successive form of the text into a spatiotemporal juxtaposition.

The Becoming Space-Time of the Text

In her search for a new mode of presentation that would be neither painting nor sculpture, Darboven not only drew on visual genres and their characteristics, but also reflected on practices of the presentation of image and text (and in this respect, her praxis corresponded to an analytical art that would integrate theory, as demanded by Conceptual Art).²⁷ She invokes transformations of the image in the history of art, upon which she reflects in relation to space, time, and writing. Fundamental in this context is *El Lissitzky [Kunst und Pangeometrie]* (El Lissitzky [Art and Pangeometry]) (fig. 4). Printed on the cover of the catalogue that appeared in conjunction with the exhibition of 1973 are statements by Lissitzky from the texts *1924 – √ – + ∞ = Nasci* (1924)²⁸ and *A. and Pangeometry* (1925).²⁹ The text *A. and Pangeometry* is central to Lissitzky’s theory, which attempts to transfer the abstract spiritual utopia of Suprematism “into the concrete utopia of an emancipatory transformation of social and material reality using the resources of artistic perception and spatial organization,”³⁰ and which corresponds to Darboven’s interrogation of the societal function of art.

Darboven appropriates Lissitzky’s motto “Seeing, of course, is also an art,” with which he prefaced the essay *A. and Pangeometry*.³¹ She positions her artistic production in this tradition. With statements such as “Every form is the frozen image of the instant of a process. The work, then, is a station of becoming, not a frozen goal”³² and: “We acknowledge works that contain the system, but a system that becomes self-aware not prior to, but through the work,”³³ Darboven reflects upon her understanding of the work of art as one that is implicitly processual, referring to the work as a momentary figuration, claiming that her system of date calculations has emerged from the work itself.

In *El Lissitzky [Kunst und Pangeometrie]*, she joins two possibilities for presenting time that are mutually exclusive in any conventional sense: the dates are registered in a chronological, consecutive tabular form and at the same time in reduced fashion in a nonlinear juxtaposition of checksums and tables of numbers, thereby asserting their simultaneity (fig. 5). Her drawings convert form into content, so that time is not simply indicated by Darboven, but instead is registered in a performative fashion.

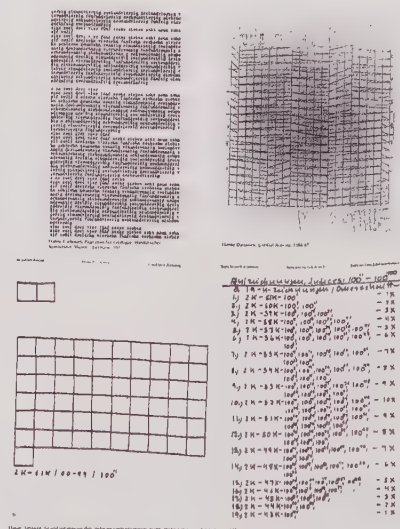


Fig. 3
Compilation of Hanne Darboven’s techniques of graphic presentation. From Lucy Lippard, “Hanne Darboven: Deep in Numbers,” *Artforum* 12 (October 1973), pp. 35–39, here p. 38.

Various historical eras are evoked through textual citations and—corresponding with the individual framed paginated sheets—joined together in a linear succession. A spatial simultaneity is evoked by means of the tabular hanging of the frames. This facilitates a variety of reading directions, while also

making possible connections between frames and even provoking these through graphic similarities.³⁴ In this way, Darboven's labor/activity of writing establishes a space that prescribes no specific reading direction, but instead presents itself as a shapable, heterogeneous space that is open to a variety of modes of perception, one that renounces the authoritarian character of a predetermined interpretation.

Methodologically inherent to this repetitive, constellation-style textual procedure is the possibility of generating a meaning beyond the familiar. The staging or presentation of writing in all of the modes performed by Darboven has the effect of preventing the familiar, legible text from becoming transparent in terms of content; on the contrary, it confronts us in all of its materiality³⁵ and affective force, and can now become a medium of thought.³⁶ If one opens oneself up to the unfamiliar, then a modified grasp becomes possible, a meaning beyond the familiar.

Darboven's manner of presentation is linked to processes and techniques of interruption, to leaps through which we take leave of the familiar in thought, detach ourselves from continuous progress, make detours or even take wrong turns which alienate us. In this context, the artist wrote to her parents: "I'm making a lot of sketches, proceeding to some extent logically

from construction to construction; now and then, at the same time, I take leaps, that is to say, now and then I abandon rigor, engage in experimentation."³⁷ The space-shaping mode of presenting a simultaneity of succession and juxtaposition allows looking to become an art (not to become art), that is to say: a technique, or more precisely a performative reading praxis.

Reading proceeds processually through a penetration into concrete material which implicates the beholder³⁸ in a process of simultaneous seeing and reading, involving her in a specific spatiotemporal situation. Resorting to a term common during the 1960s, we can say that such reading "in-forms"³⁹ that which is presented. The praxis of writing-reading finds its counterpart in seeing-reading. In other words: the praxis of writing-reading applies as much to production as it does to so-called reception.⁴⁰

The "work"⁴¹ is not a self-enclosed form, but is instead processual, concretely related to seeing-reading. The beholder is accorded a role that was characterized by Rolf Wedewer in 1969 in relation to Conceptual Art: "Now, the artist supplies only an indication, and the beholder is no longer tied to the perception and interpretation of that which is perceived. Instead, he is exposed to necessity and at the same time to the possibility of reflecting on the indications provided by the design in relation to his own notions and associations. With conceptual art, the creative act does not culminate in a finished formation, but instead consistently remains open, a processual form."⁴²

Writing as Autopoietic Self-Portraiture

Hanne Darboven understood her "doing" as continuing the work of James Joyce, who in her view had brought traditional literature to the point of unreadability.⁴³ Her writing activity began with the transcription of Homer's *Odyssey*. In 1971, she abandoned this purely reproductive activity⁴⁴ in favor of an autopoiesis through which she interwove her chosen texts, drawn from a literary canon that was well-

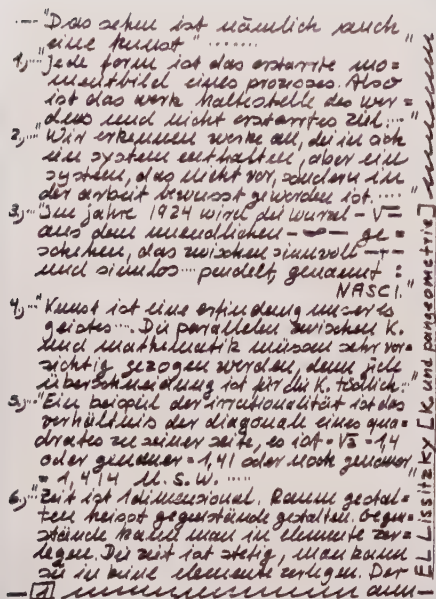
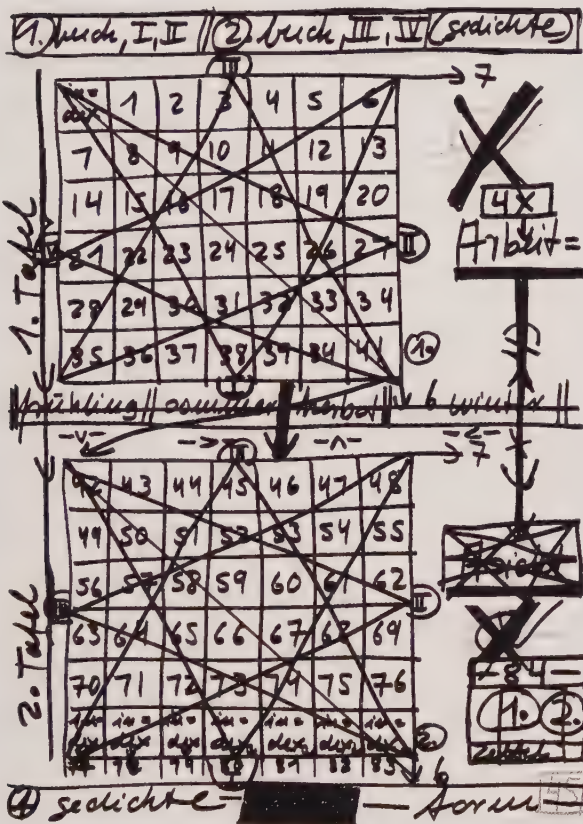


Fig. 4
El Lissitzky [K. und Pangeometrie] [El Lissitzky
[A. and Pangeometry]], 1972, Front cover



„Ich müßte sehr niedergeschlagen sein“

Jean-Paul Sartres Selbstporträt mit 70 Jahren

Am 21. Juni ist Sartre 70 geworden. In einem langen Gespräch mit Michel Contat, Mitarbeiter seiner Zeitschrift „Les Temps Modernes“, zieht er eine Bilanz seines Lebens, aus der der SPIEGEL-Ausgabe druckt: Sartre über seine Gesundheit, sein Verhältnis zur Macht und zur Musik, seine Lebensgewohnheiten und Finanzen.

FRAGE: Seit einem Jahr hört man mehr oder weniger wohlwollende Gerüchte über Ihren Gesundheitszustand. Sie wurden in diesem Monat 70. Nun, Sartre, wie geht es Ihnen?

SARTRE: Seit zwei Jahren leide ich unter einer Reihe von Gebrechen. Vor allem schmerzen mich die Beine, wenn ich mehr als einen Kilometer zu Fuß gehe. Ich hatte auch viel zu hohen Blutdruck, jetzt habe ich infolge einer Behandlung mit Medikamenten fast zu niedrigen Blutdruck. Schließlich und vor allem hatte ich Blutungen hinter meinem linken Auge, das einseitig, mit dem ich sehen konnte, weil mein rechtes Auge seit meinem dritten Lebensjahr praktisch blind ist. Jetzt sehe ich nur noch vage Formen, ich sehe Licht, Farben, aber ich kann Gegenstände und Gesichter nicht mehr klar erkennen. Infolgedessen kann ich weder lesen noch schreiben. Genauer gesagt: Ich kann schreiben, das heißt, mit meiner Hand Wörter formen, und das mache ich augenblicklich in einer einigermaßen annehmbaren Form, aber ich sehe nicht, was ich schreibe. Lesen kann ich überhaupt nicht mehr: Ich sehe Zeilen, Absätze zwischen den Wörtern, aber ich kann die Wörter selbst nicht mehr unterscheiden.

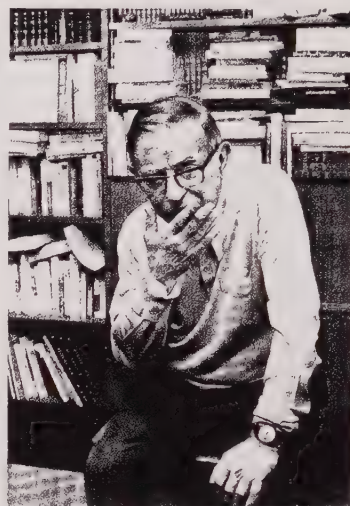
Da mir die Fähigkeit zu lesen und zu schreiben genommen ist, habe ich keine Möglichkeit mehr, als Schriftsteller tätig zu sein: Meinen Beruf als Schriftsteller werde ich nie wieder ausüben können. Aber ich kann noch sprechen. Deshalb wird meine nächste Arbeit eine Sendereihe sein, in der ich versuchen will, über die 75 Jahre dieses Jahrhunderts zu sprechen.

Das ist meine augenblickliche Situation. Abgesehen davon geht es mir sehr gut. Ich schlafe ausgezeichnet. Mein Verstand ist wahrscheinlich noch genauso scharf — nicht mehr, aber auch nicht weniger — wie vor zehn Jahren. Mein Gedächtnis ist meistens gut, außer bei Namen, auf der Straße bewege ich mich ohne große Schwierigkeiten allein.

FRAGE: Nicht mehr schreiben zu können, das ist doch ein erheblicher Schlag. Sie sprechen darüber mit solcher Heiterkeit...

SARTRE: In gewissem Sinn nimm ich das meinem ganzen Lebensinhalt: Ich war, ich bin nicht mehr, wenn Sie so wollen. Ich müßte sehr niedergeschlagen sein. Aber aus einem mir unbekannten Grund fühle ich mich recht

© Jean-Paul Sartre und Michel Contat



Jubilär Sartre: „Gegen wen, gegen was sollte ich aufbegehren?“

gut: Ich empfinde nie Trauer und auch keine Melancholie, wenn ich daran denke, was ich verloren habe.

FRAGE: Kein Aufbegehren?

SARTRE: Gegen wen, gegen was sollte ich aufbegehren? Sehen Sie darin keinen Stoizismus, obwohl ich — wie Sie wissen — immer Sympathie für die Stoiker empfunden habe. Nein, es ist nun einfach so, und ich kann nichts dafür: Ich habe keinen Grund traurig zu sein. Ich habe unangenehme Augenblicke erlebt, vor zwei Jahren war es viel schlimmer. Ich litt an leichten Wahnvorstellungen. Ich erinnere mich,

daß ich in Avignon, wo ich mich mit Simone de Beauvoir aufhielt, spazieren ging und ein junges Mädchen suchte, das sich in meiner Vorstellung an einem bestimmten Platz auf einer Bank mit mir verabredet hatte. Natürlich gab es eine solche Verabredung gar nicht.

FRAGE: Fühlen Sie sich zu Unstimmigkeit verurteilt?

SARTRE: Ich gehe ein wenig spazieren, man liest mir Zeitungen vor, ich höre Radio, manchmal nehme ich verschommen wahr, was auf dem Bildschirm vor sich geht, aber in Wirklichkeit ist das Müßiggang. Das einzige

Fig. 5

El Lissitzky [K. und Pangeometrie]
(El Lissitzky [A. and Pangeometry]), 1972

Fig. 6

Spiegel article: „I Must Have Been Very Depressed:
Jean-Paul Sartre's Self-Portrait at 70“

established during the 1960s, with her calendar notations. In this way, she created an (auto)biography that was articulated in relation to her bourgeois-business background, to (cultural) history, in particular that of Germany and Europe, and to a conception that was conditioned by the US-American art scene.⁴⁵

Darboven gave form to her thinking about autopoietic writing in—among other works—*Für Jean-Paul Sartre* (For Jean-Paul Sartre), which dates from 1975. This work opens up the time span between Sartre's birth year (1905) and the year of his seventieth birthday. Darboven transcribed excerpts from Sartre's *The Words*⁴⁶ and collaged these autobiographical text passages—which cover the years from 1905 to around 1917—with an interview with Sartre conducted in 1975 by Michel Contat, a colleague at his review *Les Temps modernes*,⁴⁷ parts of which were published in German translation by *Der Spiegel* (fig. 6). This published version, in turn, was entitled "Self-Portrait at 70."⁴⁸

In this dialogue, Sartre—whose vision during this period was extremely limited—says that the most important thing to him is writing, and that this activity involves thinking and reading: "I still think, but because writing has become impossible for me, the real activity of thought has in some way been suppressed. . . . I think there is an enormous difference between speaking and writing. One rereads what one rewrites. But one can read slowly or quickly: in other words, you do not know how long you will have to take deliberating over a sentence."⁴⁹ In *The Words*, the relationship between reading and writing plays a central role. Using these two terms, Sartre divided his autobiographical text—which can be regarded as an investigation into the hardships and the pleasures of writing—into two parts. Like the autobiographical texts of Alain Robbe-Grillet, Georges Perec, Nathalie Sarraute, and Philippe Sollers, Sartre's self-analysis of his childhood years regenerated twentieth-century autobiography in fundamental ways. What is remarkable about this new autobiographical writing is the way in which the authors disappear between the lines of their texts and reflect on the genre as the wreckage of a convention, rejuvenating it as a linguistic game.⁵⁰

In ways comparable to these authors, Darboven—working in the visual realm—renewed the genre of the self-portrait through the visibility of script. By means of visualizing the text as writing, she interrupts the flow of an identificatory seeing and reading, deploying and interpreting writing as a process that involves both hand and thought, thereby conveying the existential dimension of writing without the representational image. The regularized addition of notations displays the in-formation of the (writing) process, eluding any notion of a living, spontaneous act and dismantling the concept of an immediate access to sensuous experience, to emotion, of the kind that is ascribed to the aesthetic of art. Through the interlocking of image and text media, which are characterized as dichotomous, and of manual-productive graphic drawing and reproductive writing, the text image is conveyed in its reality,⁵¹ historicity, and contingency. Appearing in almost deconstructive fashion in "space . . . as an *image* is that which emerges as writing through time, and becomes readable in time."⁵² Through the becoming-image of the text and the becoming-text of the image, the claim to a depiction of reality, of liveliness, as something unheard-of becomes perceptible. As de-representation, the (auto)biography of the artist is conveyed as a text-image corpus, one that—as formulated so tellingly by Paul de Man in his reflections on "Autobiography as Defacement"—poses the question of whether perhaps it is autobiographical procedures that generate a life and determine it, in contrast to the conventional wisdom according to which "life produces the autobiography as an act produces its consequences."⁵³ In other words, Darboven rejects a self-portraiture that is putatively derived from a model in favor of a corporeal counter-image that no longer holds up a mirror, "because it must be read indirectly and in various directions."⁵⁴ Here, in contrast to a self-portrait in the medium of referential painting, the "likeness comes to appearance"⁵⁵ in the form of text. Darboven's de-representation of (cultural) history and of the self-portrait transforms aesthetic experience into an aesthetic process of thought.

- 1 Darboven also integrated photographs dating from 1975/76 of Roy Colmer's New York front door into *Kulturgeschichte 1880–1983*. On this work, see Hanne Darboven: "Histoire de la Culture, 1980/1983," "24 chants," ed. Suzanne Pagé, exh. cat. (Paris: Musée d'Art moderne de la Ville de Paris, 1986).
- 2 See Georg Christoph Lichtenberg, *Aphorismen, Schriften, Briefe*, ed. Wolfgang Promies and Barbara Promies (Munich: Carl Hanser, 1974), cited from <http://gutenberg.spiegel.de/buch/-6445/3>, chapter 3, headed "Grabschrift" (accessed May 30, 2015).
- 3 Ibid. (emphasis added). [A shortened English version of this aphorism appears in Georg Christoph Lichtenberg, *The Waste Books*, trans. and with an introduction by R. J. Hollingdale (New York: New York Review Books, 2000), p. 20. The German uses the reflexive form of the verb "to write" (*sich schreiben*), so a more accurate if odder rendering than the published version would be: "A man always writes absolutely well whenever he writes (to) himself."—Trans.] The complete citation reads: "Der Mensch schreibt absolute gut wenn er sich schreibt, aber der Perüquenmacher der wie Gellert schreiben will, . . . der den Winckelmann im Stil affektiert, und in die Chrie zu gehen kommt, schreibt schlecht."
- 4 Ibid. [English version by the present translator.]
- 5 In his *L'individu et sa genèse physico-biologique* *Genese*, originally published in 1964, Gilbert Simondon attempted to theorize the individual through individuation instead of theorizing the process of individuation through the individual. In this work, he questions the opposition between being and becoming; see Gilbert Simondon, "The Genesis of the Individual," in *Incorporations*, ed. Jonathan Crary and Sanford Kwinter (New York: Zone Books, 1992), pp. 297–319.
- 6 In a conversation with Ortrud Westheider and the present author on January 12, 2002, Hanne Darboven said: "You cannot exclude the personality, nor would I want to, although things often arrive at the borderline of the impersonal." See Elke Bippus and Ortrud Westheider, *Hanne Darboven: Kommentiertes Werkverzeichnis der Bücher* (Cologne: Verlag der Buchhandlung Walther König, 2002), p. 12.
- 7 Hanne Darboven, cited from Brigid Doherty, "Hanne Darbovens 'Real Writing' der Geschichte," in *Hanne Darboven: Menschen und Landschaften*, ed. Kira van Lil, exh. cat., Hallen für neue Kunst, Schaffhausen (Hamburg: Christians, 1999), pp. 31–46, here p. 40.
- 8 Ibid., p. 33; fundamental for the debate concerning painting and sculpture in Minimalism is Donald Judd's "Specific Objects (1965)," in *Minimalism*, ed. James Meyer (London: Phaidon, 2000), pp. 207–210.
- 9 Rolf Wedewer, "Vorwort," in *Konzeption – Conception: Dokumentation einer heutigen Kunstrichtung / documentation of a to-day's art tendency*, ed. Wedewer and Konrad Fischer, exh. cat., Städtisches Museum Leverkusen und Schloss Morsbroich, Leverkusen (Cologne and Opladen: Westdeutscher Verlag, 1969), n.p.
- 10 In New York, with geometric constructions as a point of departure, Darboven developed a number system based on calendar dates. She calculated the checksums of the dates, using them to form productive and progressive movements that visualize time. See for example Hanne Darboven, ed. Klaus Honnert, exh. cat. (Münster: Westfälischer Kunstverein, 1971), pp. 43–52; Evelyn Weiss, "Ein Monat, ein Jahr, ein Jahrhundert: Zu den Arbeiten von Hanne Darboven," in *Hanne Darboven*, exh. cat., XII Bienal de São Paulo (Cologne: Druckhaus Deutz, 1973), n.p.
- 11 Cf. Elke Bippus, "Zwischen Fläche und Raum: Hanne Darbovens verflochtene Bild-Räume," in *Im Blickfeld: Jahrbuch der Hamburger Kunsthalle*, vol. 2: *Ausstieg aus dem Bild* (Hamburg, 1997), pp. 83–96.
- 12 Wedewer, *Konzeption – Conception*, n.p.
- 13 Darboven retained this type of documentation to the extent that up until the mid-1980s, her exhibition catalogues barely contain any installation views, instead primarily depicting reproductions of sheets from the exhibited works themselves. As a result, the catalogue volumes almost become collections of source texts, and make it possible to reread the work in excerpts.
- 14 Wedewer, *Konzeption – Conception*, n.p.
- 15 "In fact this 'Art' has become highly subjective. One is no longer bound to anything, one has nothing on behalf of which to convey a message; art no longer mediates, as once, for example, history painting did . . . A change for the better or perhaps not—yes, I suppose, a change for the better; autonomy has been won, as it was earlier in music, in literature." Hanne Darboven, *Briefe aus New York 1966–68 an zu Hause* (Ostfildern: Cantz, 1997), letter dated November 23, 1967, n.p., cited from Doherty, "Hanne Darbovens 'Real Writing,'" p. 33.
- 16 Ibid.
- 17 Brigid Doherty understands Darboven's ambivalence in relation to artistic autonomy, and the resultant renunciation by art of its communicative function, as an expression of an "awareness of crisis in relation to the societal function of art . . . in relation to its capacity to reach out toward a public and to communicate something more than its own value, its message of virtuosity and originality." Doherty, "Hanne Darbovens 'Real Writing,'" p. 34.

- 18 Ernst A. Busche, "Hanne Darboven: Zeit & Stunde," *Art: Das Kunstmagazin*, no. 5 (1986), pp. 62–69, here p. 69.
- 19 Jochen Schlobach, "Aufklärung und Kultur im Geschichtsdenken des 18. Jahrhunderts," in *Nach der Aufklärung?: Beiträge zum Diskurs der Kulturwissenschaften*, ed. Wolfgang Klein and Waltraud Naumann-Beyer (Berlin: Akademie-Verlag, 1995), pp. 3–11, here p. 3.
- 20 Ibid.
- 21 Immanuel Kant, *An Answer to the Question: What Is Enlightenment*, (London: Penguin Great Ideas, 2009).
- 22 Michel Foucault, "What Is Enlightenment," in *The Foucault Reader*, ed. Paul Rabinow (New York: Pantheon, 1984), pp. 32–50, here p. 38.
- 23 Ibid., p. 41.
- 24 Bernhard Jussen, "Geschichte schreiben als Formproblem: Zur Edition der *Schreibzeit*," in *Hanne Darboven: Schreibzeit*, ed. Jussen, *Kunstwissenschaftliche Bibliothek 15*, (Cologne: Verlag der Buchhandlung Walther König, 2000), pp. 2–42, here p. 15.
- 25 This term is intended to signal the intimate union of activity and work.
- 26 Johan Frederik Hartle, *Der geöffnete Raum: Zur Politik der ästhetischen Form* (Munich: Wilhelm Fink Verlag, 2006), p. 252. Hartle asks what consequences can be inferred from the "spatial turn" in cultural studies for an understanding of the visual arts—the spatial arts after Lessing's Laokoon essay.
- 27 Cf. Ian Burn and Mel Ramsden, who write, "In short, is there some chance, in treating the context or category itself, of changing and expanding this context to take in new modes of conduct outside of a strict notion of practice—possibly expanding it until it can take in some notion of theory?" Burn and Ramsden, "Some Notes on Practice and Theory / Einige Bemerkungen über Praxis und Theorie," in *On Art: Artists' Writings on the Changed Notion of Art After 1965 / Über Kunst: Künstlertexte zum veränderten Kunstverständnis nach 1965*, ed. Gerd de Vries (Cologne: DuMont, 1974), pp. 96–102, here pp. 97–98.
- 28 El Lissitzky, 1924 – √ – + ∞ = *Nasci*, 1924. This text appeared for the first time in the magazine *Merz* 8/9, April / July 1924.
- 29 El Lissitzky, "K. und Pangeometrie," in *Europa Almanach: Malerei, Literatur, Musik, Architektur, Plastik, Bühne, Film, Mode: Außerdem nicht unwichtige Nebenbemerkungen*, ed. Carl Einstein and Paul Westheim (1925; repr., Leipzig: Kiepenheuer, 1984), pp. 103–113.
- 30 Hubertus Gaßner, "Utopisches im russischen Konstruktivismus," in *Die Konstruktion der Utopie: Ästhetische Avantgarde und politische Utopie in den 20er Jahren*, Schriftenreihe des documenta Archivs, ed. Gaßner, Karlheinz Kopanski, and Karin Stengel (Marburg 1992), pp. 48–68, here p. 53. An English translation of Lissitzky's text is available at <http://thedetachedgaze.com/2014/03/15/105/> (accessed July 10, 2015).
- 31 In Lissitzky's text, we read: "seeing, of course, is also an A.," with A. being identified in a footnote as an abbreviation for "art."
- 32 *Hanne Darboven: El Lissitzky [K. und Pangeometrie]*, exh. cat., Société des Expositions, Palais des Beaux-Arts, (Brussels: Daled and Société des Expositions, Hamburg: Hossmann, 1974), front cover.
- 33 Ibid.
- 34 Cf. the present author's analysis of *Bismarckzeit* (1978): Elke Bippus, *Serielle Verfahren: Pop Art, Minimal Art, Conceptual Art und Postminimalism* (Berlin: Reimer, 2003), pp. 145–153.
- 35 Her writing is not reduced to familiar script, but instead also written—as mentioned above—in Roman and Arabic numerals, U-waves, and much more. Walter Benjamin, another author read and transcribed by Darboven, refers to the corporeality of writing when he says: "But there is nothing subordinate about written script, it is not cast away in reading like dross, it is absorbed along with what is read, like a pattern ["figure" in the original]." Walter Benjamin, *The Origin of German Tragic Drama* (London: Verso, 2009), p. 209. Benjamin's text "Über die Sprache überhaupt und über die Sprache des Menschen" (familiar in English as "On Language As Such and on the Language of Man") is found in vol. VI of *Schreibzeit 1975–1981*, pp. 448–497.
- 36 Martin Heidegger has referred to the mediality of thinking, describing it as a praxis that cannot be appropriated theoretically or by reading a treatise *about* something. One does not learn to swim "by reading a treatise on swimming. Only the leap into the river tells us what is called swimming. Only in this way do we familiarize ourselves with the element within which swimming takes place." Martin Heidegger, *What is Called Thinking?*, trans. J. Glenn Gray (New York: Harper & Row, 1968), p. 21. [The final sentence of this passage does not appear in the published English version, and is supplied here by the present translator.]
- 37 Darboven, *Briefe aus New York*, letter dated July 21, 1966, n.p.
- 38 On this process of addressing and implicating the beholder, see Thomas Wagner, "Schreibe hinauf und schreibe hinunter, schreibe nach wie vor: Bewegung durch Schrift in der *Schreibzeit*," in Jussen, *Hanne Darboven: Schreibzeit*, pp. 85–98.

- 39 Dan Graham has defined the term as follows: "My writing does not have a point-of-view (mine or a priori determined by the form), instead its 'point-of-view' is continually shifting, contingent of the actual contingency of place (time and context) and its relationship to the readership who individually and collectively in-form its 'menning' [sic] and structure." Graham, cited in Wedewer, *Konzeption – Conception*, n.p. Jacques Derrida, too, has emphasized the shaping of information: "Information does not inform merely by delivering an information content, it gives form, 'in-formiert,' 'formiert zugleich.' It installs man in a form that permits him to ensure his mastery on earth and beyond." Derrida: *The Principle of Reason: The University in the Eyes of Its Pupils*, trans. Catherine Porter and Edward P. Morris, *Diacritics* 13, no. 3 (autumn 1983), pp. 2–20.
- 40 Cf. Wagner, "Schreibe hinauf," p. 93. The assignment of the terms "production" and "reception" to artist and beholder respectively is inadequate to a confrontation with Darboven's work, since here, through her conception of writing-reading, production and reception coincide.
- 41 In the German version of this text, the author follows Darboven in lowercasing the term "Werk" (werk) in order to emphasize the processual conception of the work, which finds itself in a state of becoming.
- 42 Wedewer, *Konzeption – Conception*, n.p.
- 43 Hanne Darboven in conversation with Ortrud Westheider and the present author on January 12, 2002. The unreadability of Joyce means that the reader is confronted not with a novelistic action in any conventional sense, one that is unified and refers to the subject, but instead with onomatopoeia, associations, and modified or deformed words.
- 44 For her *Odyssey* project, Darboven reproduced five hundred pages, adopting the pagination of the densely printed paperback edition; see Doherty, "Hanne Darbovens 'Real Writing,'" pp. 38–39.
- 45 During her time in New York, Hanne Darboven found herself confronted with her German heritage, with German history, and with the mass murder of the Jews (Darboven in conversation with the present author, 2000). On Darboven's background, her artistic positioning in New York, and her confrontation with history, see Busche, "Hanne Darboven: Zeit & Stunde."
- 46 These transcriptions are added to the work in the form of reproductions. The originals are found in Darboven's *Schreibzeit 1975–1981*, vol. II, pp. 85–97. Parallel to this, she published the transcriptions in artist's books.
- 47 *Les Temps modernes* is a literary and political review founded by Sartre in October of 1945.
- 48 The caption above the article reads "I Must Have Been Very Depressed: Jean-Paul Sartre's Self-Portrait at 70," *Der Spiegel*, no. 27 (June 30, 1975), pp. 85–87. For an English version, see Jean-Paul Sartre and Michel Contat, "Sartre at Seventy: An Interview," transl. by Paul Auster and Lydia Davis, *New York Review of Books*, August 7, 1975.
- 49 Ibid.
- 50 Cf. Manfred Schneider, *Die erkaltete Herzensschrift: Der autobiographische Text im 20. Jahrhundert* (Munich: Carl Hanser, 1986). Accordingly, Sartre entitled his memoirs not *Ma Vie*, but *Les Mots*.
- 51 With her critical attitude toward representation, Darboven stands in the tradition of the paradigm change that emerged beginning in the late 1950s. E. C. Goossen surveyed this change in the exhibition *The Art of the Real: USA 1948–1968* with works of gestural painting (Barnett Newman, Mark Rothko, Clyfford Still), all the way to the "nonhierarchical," "crystalline," and "objective-real" structures of recent abstraction and Minimalism: "This 'art of the real,' however, does not strive to be *realistic* – i.e. *like* the real – but to be as real in itself as the things we experience every day: the things we see, feel, knock against, and apprehend in normal physical ways. . . . The spectator is not given symbols, but facts, to make of them what he can." Goossen, "Preface and Acknowledgements," in *The Art of the Real: USA 1948–1968*, exh. cat. (New York: Museum of Modern Art, 1968), pp. 7–11, here p. 9.
- 52 Wagner "Schreibe hinauf," p. 93 (emphasis added).
- 53 Paul de Man, "Autobiography as Defacement," in *The Rhetoric of Romanticism* (New York: Columbia University Press, 1984), pp. 67–82, here p. 69.
- 54 Eva Meyer, "Autopoesie," in Meyer, *Autobiographie der Schrift* (Basel and Frankfurt: Stroemfeld and Roter Stern, 1989), pp. 7–40, here p. 16.
- 55 Ibid.

From Numbers to Notes:
Transcribing and Arranging Hanne Darboven's Music

Wolfgang Marx

To Hanne Darboven, music was as important as visual art; beginning in 1980 she created large-scale musical scores by transforming the dates featuring in her visual art. She regarded these “musicalizations” as an integral part of her work—a kind of Wagnerian “Gesamtkunstwerk.” She left the working out of many details of this transformation to others, however. From 2002 until her passing in 2009, I was involved in arranging several of her works for performance. In this essay I will outline the way in which Darboven’s art was transcribed into music; describe the interaction between artist and arranger; touch on the specific challenges posed by the realization of this type of music; and explain the reasons for the utilization of certain compositional techniques in the arrangements.

Darboven’s Musical Notation

When Hanne Darboven began turning her calendar dates into music, she developed a specific type of notation: she allocated each numeral from 0 to 9 a position on the musical five-line staff system (counting from bottom to top), and then transformed the numerals of a specific date into notes placed at the positions indicated by the respective numbers. She did not use a clef, so the identity of the pitches remained unclear. The note representing the numeral zero was positioned at the bottom, below the lowest line (where in a treble clef line the note D’ would be situated), “one” sat on the first line (E’ in treble clef), “two” at the F’ position, and so on, until “nine” was reached on the highest line (the equivalent of the F’ an octave above that of position “two”). Again assuming a treble clef, the date 15 October 1902 (which—with the checksum of its numerals added at the end—can be expressed as 1510190227) would be transformed into the notes E’-B’-E’-D’-E’-F’-D’-F’-F’-D’. This “musical date pattern” would be followed by another one in which one element of the date (the day and / or the month) was changed—usually going up by one. Of course, this also altered the checksum at the end, so that the difference between two subsequent musical date patterns would in most cases be two notes (or sometimes more—going from 18 to 19 means changing one digit plus the checksum; going from 19 to 20, however, changes two digits plus the checksum). Darboven even had manuscript paper developed for her specific needs. It contains six very large staves per page and two bars per line, with a bar line printed in the middle and running down the entire page. Each bar is divided by dotted lines into five equal sections, and the numbers 1 to 9 are placed at the beginning of the staff, where the clef would normally sit. Darboven writes two notes tied together by a beam into each of the sections separated by the dotted lines (thus ten is the maximum number of notes per date pattern; if she only uses eight notes—for example if the year is expressed just as “15” instead of “1915”—she would leave one space empty). The numbering at the beginning of the staff and the vertical lines support the quick transformation of numbers into notes. To mark the end of a section (for example the end of a month), the last pitch would be repeated and a chord made of the notes of its triad would be added on top of it. This, however, is not written out in Darboven’s notation—it has to be added by the arranger (figs. 1 and 2).

In some ways this notation is only semi-musical, because it determines only a single musical parameter: pitch. But even that determination is not absolute, as the lack of a clef means that it is not clear which pitch corresponded to any of the numeral positions in the system. In addition, the distances between the pitches are not equal—five of them are whole tones, two (the steps E-F and B-C) are semitones. Yet only the clefs can indicate to the reader where those semitones are positioned. Furthermore, in musical notation pitches can be altered through the use of accidentals (sharps and flats), which raise or lower the given pitch by a semitone. However, Darboven does not use accidentals (after all, they would represent the equivalent of decimal points in numbers, and dates do not contain numbers like 1.5), so the music is restricted to the use of only seven out of the twelve possible pitches available within the octave.

This means that Darboven’s music is reduced to a so-called “diatonic” scale—all notes which are not part of it (the “chromatic” ones) would require accidentals to be indicated in the score. It is also interesting that—regardless of which clef is used—the three highest pitches sit an octave above the three

lowest ones (the pitch allocated to position “seven” is an octave higher than that of “zero,” “eight” is the octave of “one,” and “nine” the octave of “two”). Notes an octave apart are perceived by the human ear as almost identical; this phenomenon is called “octave equivalency” and provides the reason why the same letters are used to name them in the first place. But the numerals represented by octave intervals do not have any special relationship in Darboven’s transcription—she did not think along those purely inner-musical categories when devising her system.

The Challenges of Transcription

For more than twenty years, Friedrich Stoppa, a local organist, transcribed and arranged Darboven’s notation so that it could be performed by musicians. When he passed away in 2001, Darboven suddenly found herself without a musical collaborator. It was pure coincidence that brought me into the fray at this point. In early 2002 I had just submitted a first draft of my PhD thesis and was looking for a music-related job while waiting for my supervisor’s feedback when I found a notice on the board of Hamburg University’s Musicological Institute, announcing that an artist was looking for someone to prepare her music for performance. I phoned the number (no name had been given), arranged a meeting, and was given a few pages for a test transcription. At that point I had heard of Hanne Darboven but had no detailed knowledge of her work (let alone its musical aspects), so I approached this task from a neutral point of view, so to speak. I was also given some of the arrangements done by Stoppa, yet I looked at these only briefly, as there were some aspects in them that I did not want to engage with (on some occasions he had—with Darboven’s approval—added self-composed melodic lines to the pieces). I wanted to find my own path into the world of this unique artistic mind. I felt that the type of repetitive pattern that the chain of dates-turned-pitches represented would be best served by taking inspiration from compositional techniques of the twentieth century.

Since Darboven’s notation only determined pitch relations, a number of very basic decisions had to be made before the transcription process could even begin. The first of these was which pitch would be represented by the “zero” position on the staff, or—musically speaking—which clef was to be used. Following Stoppa, I decided to act as if the treble clef was always present and identified the “zero” position with the pitch D’ (although for bass instruments such as double bass, cello, or bassoon I would transpose each pattern down an octave). But this was an arbitrary decision, motivated by the fact that today the treble clef is the most common one. Pitch is only one of many musical parameters—there are also duration of notes, rhythm, tempo, dynamics, and mode of attack (staccato, legato), none of which is indicated at all by Darboven’s notation. Yet all of them have to be determined in order to make a performance possible—music has to have a tempo, dynamic level, rhythmic structures, etc. Finally, there is instrumentation: in some pieces—those for solo instruments (such as the *Kontrabasssolo* [Contrabass Solo] [pp. 280ff.]) or small chamber groups—Darboven specified this, but in the case of larger ensembles (my largest one was the *Symphony Opus 60*, for an orchestra of one hundred instruments) the combination of instruments had to be determined and the parts allocated to each one. In many ways the transcription itself was the easy (if time-consuming) bit—a very mechanical typing of hundreds of pages of date patterns—while those initial decisions regarding the different musical parameters made the work challenging and rewarding in equal measure, as they represented the creative part of the task.

There are obvious differences between the reception of visual art and of music which one has to keep in mind when arranging Darboven’s scores for performance. Her visual art is normally exhibited in large spaces, with thousands of pages covering the walls of several rooms through which visitors can walk at their leisure. In such an exhibition I am (at least up to a point) in control of how I engage with the art: I can choose my own path, move quickly or slowly, and focus on a detail here while elsewhere taking in the overall impression, changing direction, speed, or perspective whenever I want. In many of Darboven’s works (such as *Wunschkonzert* [Request Concert] [pp. 240ff.] or *24 Gesänge* [24 Songs] [pp. 212ff.]), the dates

are mixed with quotations or pictures which invite closer inspection. In addition, she often juxtaposes the pages on the walls with concrete objects placed in the middle of the rooms (for example the sculpture of a goat in *Hommage à Picasso* [Homage to Picasso] [see p. 37]); these provide a counterpoint to the overall uniformness of the pages on the walls. In the aural sphere this is all different. As a listener, I no longer have the liberty to select the speed or direction of my reception; the music progresses at the pace indicated in the score and realized by the performer. The non-numerical elements (whether integrated on the pages or displayed separately) are all absent, the experience is reduced to the pure representation of the dates through notes. In some of Darboven's works there is an equivalent of the goat, so to speak (that is, a non-numerical element). For example, in her *Requiem* she includes sections of Johann Sebastian Bach's *Toccata in D minor* BWV565. But the majority of her compositions do not refer to preexisting music, and even where they do there are long stretches of time (indeed hours) when we hear only the date patterns. This means that—in part due to the structure of the pages and the setup of exhibitions, in part due to the different type of reception—listening to Darboven's music is at risk of being a less varied experience than the visual presentation of her art. This is why in my arrangements I chose to create more variety in the musical score than is suggested by the visual presentation of the dates alone; the rather uniform presentation of pitches is varied through changes of tempo, dynamic stages, modes of attack, and other parameters. Their purpose is to replace the continuous change of perspective, tempo of movement, and focus that the visitor of an exhibition enjoys as an advantage over the listener in a recital. However, any resemblance to a pseudo-Romantic expressivity is to be avoided, as that would go against the spirit of Darboven's art. So the changes cannot occur gradually within a section (meaning that no crescendo or rubato is possible); within each section the same tempo, dynamics, etc. are maintained, and yet the next section might begin much faster, while also switching to pianissimo and staccato, for example.

Musical Style and Compositional Techniques

Hanne Darboven once said of her structural approach: "My systems are numerical concepts that work in terms of progressions and/or reductions, akin to musical themes with variations."¹ It is no surprise that this comes to the fore even more in the musical realization of her works. However, one can be even more precise: The type of variation that is used here could be called "developing variation," a term introduced by Arnold Schoenberg in order to describe a technique used by Johannes Brahms. A "normal" variation cycle would start with the theme, followed by variation A, variation B, variation C, and so on, with each variation referring back to the original theme. However, in the case of developing variation, variation B does not refer back to the theme but instead to variation A, while variation C varies variation B, and so on; each variation refers back to its immediate predecessor rather than to the starting point. In a Darboven score, no musical date pattern is ever repeated (as no date features twice in any of her works), and the opening pattern is neither more nor less important than any of its successors. What occurs in the music is a gradual transformation on the basis of changes of a few pitches from pattern to pattern, while most of them stay the same. In a Brahms piece, what emerges at the end of the transformation process can be totally different from the starting point (for example, in terms of the number of notes, the intervals between them, their duration, their rhythmic structure, etc.), while Darboven's pattern structure restricts the number of parameters in which changes can occur.

One aspect in which Hanne Darboven's music differs from most tonal music of the past is its lack of an obvious teleological structure. Particularly during Baroque, Classical, and Romantic times, musical development at larger and smaller levels was based on an alternation of tension and resolution: Dissonances had to be balanced by consonances; moves away from a piece's main key could only be temporary; and overall there was a sense of a musical composition having a dramatic structure, with musical themes taking on the role of actors which quarrel and become reconciled again. The sonata form became the most highly developed and influential model of this concept. But Darboven's works

The musical score for 'The Rose Tree' is presented in four systems, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. The first system shows the beginning of the piece, with the melody starting on a G4 and the bass line providing a steady accompaniment. The second system continues the melody, which reaches a higher pitch. The third system shows the melody descending. The fourth system concludes the piece with a final flourish in the melody and a sustained bass note.

24 Gesänge, Opus 14a c/d (24 Songs, Opus 14a c/d), 1983/84

24 Gesänge, Opus 14a d (24 Songs, Opus 14a d), 1984,
transcription by Friedrich Stoppa

are “monothematic,” as it were, since the subsequent date patterns are too similar to count as separate “themes,” and the lack of chromatic notes makes changes of key in a traditional harmonic sense impossible, even if the arranger wanted to resemble this style. In many ways a Darboven score has a lot in common with Minimal music as written by American composers such as Steve Reich or Philip Glass. Their music is non-teleological too, as the listener does not get a sense of a dramatic development with some kind of closure at the end. It is driven by a continuous pulsation based on quick notes of equal value (mainly eighth or sixteenth notes). Reich in particular often uses brief rhythmic patterns that are repeated a few times and then change in one little detail before changing again after a number of repetitions—another version of the “developing variation.” Timothy A. Johnson has named a continuous formal structure, an even rhythmic texture, repetitive rhythmic patterns, a simple harmonic pattern, and a lack of extended melodies as characteristic of Minimal music;² all of these elements are present in Darboven’s scores. There is a certain caveat regarding the simple harmonic patterns: the lack of chromatic notes lends Darboven’s music a “simple” feeling, but there are no tonal chord progressions, and in the case of pieces for several instruments, unison moments will alternate with dissonant chords.

While a Minimalist score often follows a certain compositional principle (such as in Reich’s case, the same rhythmic pattern in two different parts going more and more “out of phase” in order to eventually synchronize again, at which point the piece is over), this is usually not clear to the audience. The point at which most Minimalist pieces end appears arbitrary to the listener, as no traditional formal or harmonic characteristics are displayed that the audience would associate with closing gestures. This also applies to Hanne Darboven’s compositions: They are over once all the dates on which they are based have been performed, but the listeners are unable to decode the date patterns and usually are not aware of the details of the setting (for example, how many of them are played at the same time), so the end cannot be anticipated. Another aspect that both Minimalism and Darboven’s music share is a deeply non-expressive nature. Many compositional styles of the twentieth century were developed in reaction to what was perceived as an over-expressivity of late Romantic music (as represented by composers such as Wagner, Bruckner, Mahler, or Strauss). This applies to much of Stravinsky’s music; to the so called “Neue Sachlichkeit” (New Objectivity) in Weimar Germany, as represented by composers like Weill or Hindemith; to the chance-based indeterminacy of John Cage and his circle after World War II; and last but not least, also to Minimal music.

Over time I experimented with aspects of other styles as well, such as dodecaphony. Here, the basic row—in many ways the equivalent of the date pattern in Darboven’s music—is occasionally played in reverse (“retrograde”); when I suggested to Darboven that doing this with dates can be regarded as playing with the flow and direction of time, she approved of its use in her next piece. I also introduced elements of Cagean indeterminacy, particularly with regard to rhythm; for example, the performer can decide whether to play a pitch as a quarter note, an eighth note on the beat, or an eighth note off it, or he or she can switch between a dotted and a straight rhythm at his or her leisure. This adds to the variety on display and makes each performance of such a piece unique.

Working with Hanne Darboven

It was always a surprise to me that Hanne Darboven desired very little input into the decisions regarding musical parameters other than pitch. When I started working on the transcription and arrangement of a new piece, I would first spend a while thinking about how to deal with rhythm, duration of notes, dynamics, and other relevant questions. I then arranged a meeting with her to outline my ideas. Darboven’s working days were always rigorously structured in the same way; like Thomas Mann, she had her fixed writing hours which could not be disturbed by any other activity (otherwise she would never have managed to write tens of thousands of pages of visual art, as well as musical notation). Two brief slots during the day were reserved for receiving potential visitors. I usually arrived at eleven in

the morning, being let in by a housekeeper who was busy cleaning some rooms at this time of the day. I made my way through the small paths between the multitude of artistic and everyday objects in all shapes, sizes, and materials from all over the world that populated the central rooms in her house (in many ways a museum in its own right) until I found her sitting in a corner, usually smoking a cigarette. First I would be offered some sparkling water, and then we could start talking. I would propose adapting aspects of one or several compositional techniques as common in Minimalism, dodecaphony, or others. She would immediately agree to most of these suggestions, rarely asking additional questions and never rejecting anything out of hand. Initially not knowing much about Darboven and her work, this surprised me, as I was expecting composers to try to exercise as much control as possible over the execution of all aspects of their work. A number of composers such as John Cage would leave parameters to be determined by the performers based on chance operations, but here we are talking about these decisions being made once and for all by an individual other than the composer. But a few lines that Sol LeWitt wrote in his "Paragraphs on Conceptual Art" helped me in developing an understanding of Darboven's approach:

In conceptual art the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of 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. This kind of art is not theoretical or illustrative of theories; it is intuitive, it is involved with all types of mental processes and it is purposeless. It is usually free from the dependence on the skill of the artist as a craftsman. It is the objective of the artist who is concerned with conceptual art to make his work mentally interesting to the spectator, and therefore usually he would want it to become emotionally dry. There is no reason to suppose, however, that the conceptual artist is out to bore the viewer. It is only the expectation of an emotional kick, to which one conditioned to expressionist art is accustomed, that would deter the viewer from perceiving this art.³

These words apply to Darboven's music even more than to her visual art. While in the case of the latter she undertook the execution herself, in her music she left this aspect to others—not just with regard to performance, but also with regard to the decisions regarding all the parameters discussed above. Her own musical notation represents a transitional stage that was neither meant to be displayed nor able to be used by performers without further transcription and arrangement. It seems that as long as the conceptual idea—the presentation of dates as sound patterns in succession and/or at the same time—was not affected, Darboven cared little about the other aspects of the realization. This is also where the element of craft comes in: of course, music (as long as it is not electronic) always relies on the intermediateservices of a performer, while in the visual arts the artist can address the recipient more directly. But Darboven does much less than a traditional composer, and most of the music-specific skills required to make a piece "work" in performance are added by the specialist transcribing and arranging the piece. The execution, as far as Darboven is personally concerned, is the writing out of thousands of sheets of paper once the idea has been determined—a much more perfunctory affair indeed, particularly if those sheets contain only numbers. In a similar way, the arranger then also has to first determine the additional parameters, with the writing of the score representing a pure translation of that concept. More "traditional" composers often have additional ideas or vary things when working on their sketches (just like novelists or poets often change a few words when reading yesterday's draft), but here this is not the case, as the concept determines every detail; only mistakes (of which there are few in Darboven's musical notation) might be corrected. Finally, the lack of expressivity also reduces the performer's options to "individualize" the rendition—the subtle changes of tempo or dynamics as well as individualized articulation or modes of attack that often serve these expressive goals are anathema here.

Listening to Hanne Darboven's music is as unique an experience as being exposed to her visual art. The latter was always created first, yet in her own view, only visual and aural components together make her works of art complete. She left behind a large amount of as yet untranscribed musical notation; hopefully one day it can be arranged for performance and turn more of her works into "Gesamtkunstwerke."

- 1 Hanne Darboven, quoted in program notes, "Works of Music by Visual Artists," concerts with works by Darboven/Stoppa held on April 28 and May 4, 1999, organized by the Freunde guter Musik Berlin e.V., <http://www.musikwerke-bildender-kuenstler.de/pdf/Darboven-press-engl.pdf> (accessed May 31, 2015).
- 2 Timothy A. Johnson, "Minimalism: Aesthetic, Style, or Technique?" *Musical Quarterly* 78 / 4 (1994): pp. 742–773.
- 3 Sol LeWitt, "Paragraphs on Conceptual Art," *Artforum* 5, no. 10 (June 1967), pp. 79–83.

ENLIGHTENMENT

WORKS

HAUS DER KUNST

Sechs Bücher über 1968 (Six Books about 1968), 1968

Soft cover, photocopy (Xerox)
5 books with 365 pages each, 27.6 × 21.5 × 3 cm each
1 book with 700 pages, 27.6 × 21.5 × 7 cm

Sechs Bücher über 1968 (Six Books about 1968), 1968

6 × 16-mm films (digitized), black and white,
no soundtrack, ca. 15 min. each

Hanne Darboven wrote *Sechs Bücher über 1968* (Six Books about 1968) in 1968, making all the calendar dates of the year the subject of her calculations: She extracted the checksums from the date of each day, multiplied the results by four, and recorded the results in arithmetic books. She listed them in rows of numbers (Books 1 and 5), drew squares whose quantity (Book 2) or size (Book 3) represented the checksums, or left one page per day blank (Book 6). Darboven combined the page sequences of the notebooks into books. This is one of the first times that she selected the book form for her work. The originals have been lost, yet copies of the pages of the books have been preserved, which she produced on individual sheets and filed in binders. In addition, she had the books recorded on film page by page and exhibited the film under the title *Hanne Darboven: Ausstellung mit 6 Filmprojektoren nach 6 Büchern über 1968* (Hanne Darboven: Exhibition with 6 Film Projectors Based on 6 Books about 1968) at the Städtisches Museum Mönchengladbach: one film per room, one film per book, two seconds of filming time per page, and with a brief black-screen image between the pages. The impression is intense but constant: Fade-in. Row of numbers or grid pattern. Fade-out. Fade-in. New rows or patterns. Fade-out. Fade-in. The constant flickering-by of dates palpably demonstrates: Calculating takes its time, but it does not let itself be stopped.

How does one describe Darboven's method? She adheres to clear guidelines: her own calculation process. Does that make her art "methodical"? Not really. Methods serve a purpose. Her calculations served nothing. Darboven was no one's servant. She created a practice that enabled her to spend time counting.

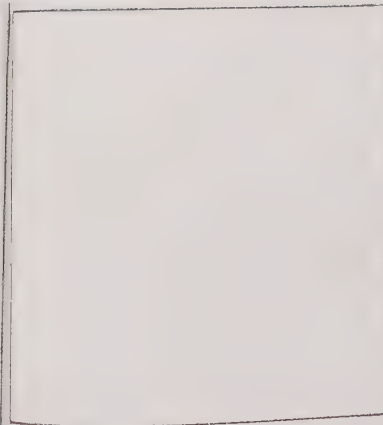
Darboven called the unit of measurement of her calculations K. K is written after all the sums. K is short for *Konstruktion* (construction), for *Kästchen*

(box), perhaps simply for *Kürzel* (abbreviation). K is a unit par excellence. It creates the impression of uniformity. Regardless of what happened during the day, K can be determined. K is a common denominator. Of what? Of numbers that multiply, spread over pages, or transform into squares. K is the serious unit for the merry science of the countless possibilities for transforming the number.

For Darboven, each number has its own value. What counts is the sum of a day. However, this value does not stand for itself. For Darboven transferred the number from the book to pages in binders, and from the page to filmed images. Darboven argued in terms of media: She switched media and demonstrated that the number is not only a value, it is also a medium. Many things can be represented in the medium of the number.

Sechs Bücher über 1968 are also books about bookkeeping. In business, double-entry bookkeeping is the order of the day. In 1968, Darboven did sextuple-entry bookkeeping. Instead of only two columns for earnings and expenses, with her there are a variety of itemizations for every day. All of them are of equal value. Who's supposed to understand it? No board of directors in the world. The accounting book becomes an arithmetic book, and remains loyal to its form, but liberates it from its function. That is a good thing: for Darboven turns a mere account into a practice of free counting.

Jan Verwoert



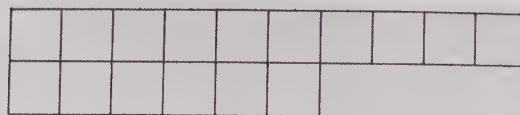
1-30/4x30x

100

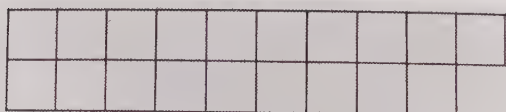
12345678910111213141516171819202122232425262728293031323334353637383940414243444546474849505152535455565758596061626364656667686970717273747576777879808182838485868788899091929394959697989910010110210310410510610710810911011111211311411511611711811912012112212312412512612712812913013113213313413513613713813914014114214314414514614714814915015115215315415515615715815916016116216316416516616716816917017117217317417517617717817918018118218318418518618718818919019119219319419519619719819920020120220320420520620720820921021121221321421521621721821922022122222322422522622722822923023123223323423523623723823924024124224324424524624724824925025125225325425525625725825926026126226326426526626726826927027127227327427527627727827928028128228328428528628728828929029129229329429529629729829930030130230330430530630730830931031131231331431531631731831932032132232332432532632732832933033133233333433533633733833934034134234334434534634734834935035135235335435535635735835936036136236336436536636736836937037137237337437537637737837938038138238338438538638738838939039139239339439539639739839940040140240340440540640740840941041141241341441541641741841942042142242342442542642742842943043143243343443543643743843944044144244344444544644744844945045145245345445545645745845946046146246346446546646746846947047147247347447547647747847948048148248348448548648748848949049149249349449549649749849950050150250350450550650750850951051151251351451551651751851952052152252352452552652752852953053153253353453553653753853954054154254354454554654754854955055155255355455555655755855956056156256356456556656756856957057157257357457557657757857958058158258358458558658758858959059159259359459559659759859960060160260360460560660760860961061161261361461561661761861962062162262362462562662762862963063163263363463563663763863964064164264364464564664764864965065165265365465565665765865966066166266366466566666766866967067167267367467567667767867968068168268368468568668768868969069169269369469569669769869970070170270370470570670770870971071171271371471571671771871972072172272372472572672772872973073173273373473573673773873974074174274374474574674774874975075175275375475575675775875976076176276376476576676776876977077177277377477577677777877978078178278378478578678778878979079179279379479579679779879980080180280380480580680780880981081181281381481581681781881982082182282382482582682782882983083183283383483583683783883984084184284384484584684784884985085185285385485585685785885986086186286386486586686786886987087187287387487587687787887988088188288388488588688788888989089189289389489589689789889990090190290390490590690790890991091191291391491591691791891992092192292392492592692792892993093193293393493593693793893994094194294394494594694794894995095195295395495595695795895996096196296396496596696796896997097197297397497597697797897998098198298398498598698798898999099199299399499599699799899910001001100210031004100510061007100810091010101110121013101410151016101710181019102010211022102310241025102610271028102910301031103210331034103510361037103810391040104110421043104410451046104710481049105010511052105310541055105610571058105910601061106210631064106510661067106810691070107110721073107410751076107710781079108010811082108310841085108610871088108910901091109210931094109510961097109810991100110011100211003110041100511006110071100811009110101101111012110131101411015110161101711018110191102011021110221102311024110251102611027110281102911030110311103211033110341103511036110371103811039110401104111042110431104411045110461104711048110491105011051110521105311054110551105611057110581105911060110611106211063110641106511066110671106811069110701107111072110731107411075110761107711078110791108011081110821108311084110851108611087110881108911090110911109211093110941109511096110971109811099111001110011110021110031110041110051110061110071110081110091110101110111110121110131110141110151110161110171110181110191110201110211110221110231110241110251110261110271110281110291110301110311110321110331110341110351110361110371110381110391110401110411110421110431110441110451110461110471110481110491110501110511110521110531110541110551110561110571110581110591110601110611110621110631110641110651110661110671110681110691110701110711110721110731110741110751110761110771110781110791110801110811110821110831110841110851110861110871110881110891110901110911110921110931110941110951110961110971110981110991111001111001111100211110031111004111100511110061111007111100811110091111010111101111110121111013111101411110151111016111101711110181111019111102011110211111022111102311110241111025111102611110271111028111102911110301111031111103211110331111034111103511110361111037111103811110391111040111104111110421111043111104411110451111046111104711110481111049111105011110511111052111105311110541111055111105611110571111058111105911110601111061111106211110631111064111106511110661111067111106811110691111070111107111110721111073111107411110751111076111107711110781111079111108011110811111082111108311110841111085111108611110871111088111108911110901111091111109211110931111094111109511110961111097111109811110991111100111110011111100211111003111110041111100511111006111110071111100811111009111110101111101111110121111101311111014111110151111101611111017111110181111101911111020111110211111102211111023111110241111102511111026111110271111102811111029111110301111103111111032111110331111103411111035111110361111103711111038111110391111104011111041111110421111104311111044111110451111104611111047111110481111104911111050111110511111105211111053111110541111105511111056111110571111105811111059111110601111106111111062111110631111106411111065111110661111106711111068111110691111107011111071111110721111107311111074111110751111107611111077111110781111107911111080111110811111108211111083111110841111108511111086111110871111108811111089111110901111109111111092111110931111109411111095111110961111109711111098111110991111110011111100111111100211111100311111100411111100511111100611111100711111100811111100911111101011111101111111012111111013111111014111111015111111016111111017111111018111111019111111020111111021111111022111111023111111024111111025111111026111111027111111028111111029111111030111111031111111032111111033111111034111111035111111036111111037111111038111111039111111040111111041111111042111111043111111044111111045111111046111111047111111048111111049111111050111111051111111052111111053111111054111111055111111056111111057111111058111111059111111060111111061111111062111111063111111064111111065111111066111111067111111068111111069111111070111111071111111072111111073111111074111111075111111076111111077111111078111111079111111080111111081111111082111111083111111084111111085111111086111111087111111088111111089111111090111111091111111092111111093111111094111111095111111096111111097111111098111111099111111100111111100111111110021111111003111111100411111110051111111006111111100711111110081111111009111111101011111110111111110121111111013111111101411111110151111111016111111101711111110181111111019111111102011111110211111111022111111102311111110241111111025111111102611111110271111111028111111102911111110301111111031111111103211111110331111111034111111103511111110361111111037111111103811111110391111111040111111104111111110421111111043111111104411111110451111111046111111104711111110481111111049111111105011111110511111111052111111105311111110541111111055111111105611111110571111111058111111105911111110601111111061111111106211111110631111111064111111106511111110661111111067111111106811111110691111111070111111107111111110721111111073111111107411111110751111111076111111107711111110781111111079111111108011111110811111111082111111108311111110841111111085111111108611111110871111111088111111108911111110901111111091111111109211111110931111111094111111109511111110961111111097111111109811111110991111111100111111110011111111100211111111003111111110041111111100511111111006111111110071111111100811111111009111111110101111111101111111110121111111101311111111014111111110151111111101611111111017111111110181111111101911111111020111111110211111111102211111111023111111110241111111102511111111026111111110271111111102811111111029111111110301111111103111111111032111111110331111111103411111111035111111110361111111103711111111038111111110391111111104011111111041111111110421111111104311111111044111111110451111111104611111111047111111110481111111104911111111050111111110511111111105211111111053111111110541111111105511111111056111111110571111111105811111111059111111110601111111106111111111062111111110631111111106411111111065111111110661111111106711111111068111111110691111111107011111111071111111110721111111107311111111074111111110751111111107611111111077111111110781111111107911111111080111111110811111111108211111111083111111110841111111108511111111086111111110871111111108811111111089111111110901111111109111111111092111111110931111111109411111111095111111110961111111109711111111098111111110991111111110011111111100111111111100211111111110031111111111004111111111100511111111110061111111111007111111111100811111111110091111111111010111111111101111111111101211111111110131111111111014111111111101511111111110161111111111017111111111101811111111110191111111111020111111111102111111111110221111111111023111111111102411111111110251111111111026111111111102711111111110281111111111029111111111103011111111110311111111111032111111111103311111111110341111111111035111111111103611111111110371111111111038111111111103911111111110401111111111041111111111104211111111110431111111111044111111111104511111111110461111111111047111111111104811111111110491111111111050111111111105111111111110521111111111053111111111105411111111110551111111111056111111111105711111111110581111111111059111111111106011111111110611111111111062111111111106311111111110641111111111065111111111106611111111110671111111111068111111111106911111111110701111111111071111111111107211111111110731111111111074111111111107511111111110761111111111077111111111107811111111110791111111111080111111111108111111111110821111111111083111111111108411111111110851111111111086111111111108711111111110881111111111089111111111109011111111110911111111111092111111111109311111111110941111111111095111111111109611111111110971111111111098111111111109911111111111001111111111100111111111111002111111111111003111111111111004111111111111005111111111111006111111111111007111111111111008111111111111009111111111111010111111111111011111111111110121111111111110131111111111110141111111111110151111111111110161111111111110171111111111110181111111111110191111111111110201111111111110211111111111102211111111111102311111111111102411111111111102511111111111102611111111111102711111111111102811111111111102911111111111103011111111111103111111111111032111111111111033111111111111034111111111111035111111111111036111111111111037111111111111038111111111111039111111111111040111111111111041111111111110421111111111110431111111111110441111111111110451111111111110461111111111110471111111111110481111111111110491111111111110501111111111110511111111111105211111111111105311111111111105411111111111105511111111111105611111111111105711111111111105811111111111105911111111111106011111111111106111111111111062111111111111063111111111111064111111111111065111111111111066111111111111067111111111111068111111111111069111111111111070111111111111071111111111110721111111111110731111111111110741111111111110751111111111110761111111111110771111111111110781111111111110791111111111110801111111111110811111111111108211111111111108311111111111108411111111111108511111111111108611111111111108711111111111108811111111111108911111111111109011111111111109111111111111092111111111111093111111111111094111111111111095111111111111096111111111111097111111111111098111111111111099111111111111100111111111111100111111111111110021111111111111100311111111111111004111111111111110051111111111111100611111111111111007111111111111110081111111111111100911111111111111010111111111111110111111111111110121111111111111101311111111111111014111111111111110151111111111111101611111111111111017111111111111110181111111111111101911111111111111020111111111111110211111111111111022111111111111110231111111111111102411111111111111025111111111111110261111111111111102711111111111111028111111111111110291111111111111103011111111111111031111111111111103211111111111111033

Holger Danboven
68

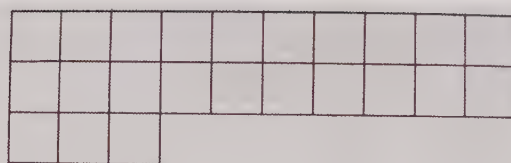
Kenners
Claus Böhmer



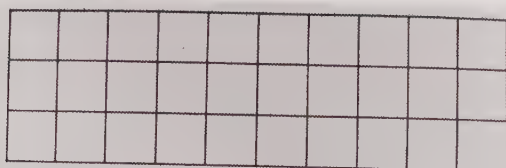
16K



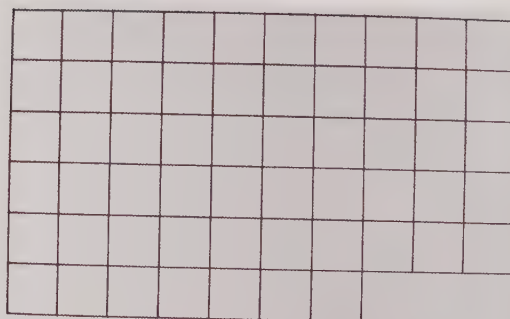
19K



25K



24K



51K

Ein Jahrhundert-ABC (One Century ABC), 1970 / 71

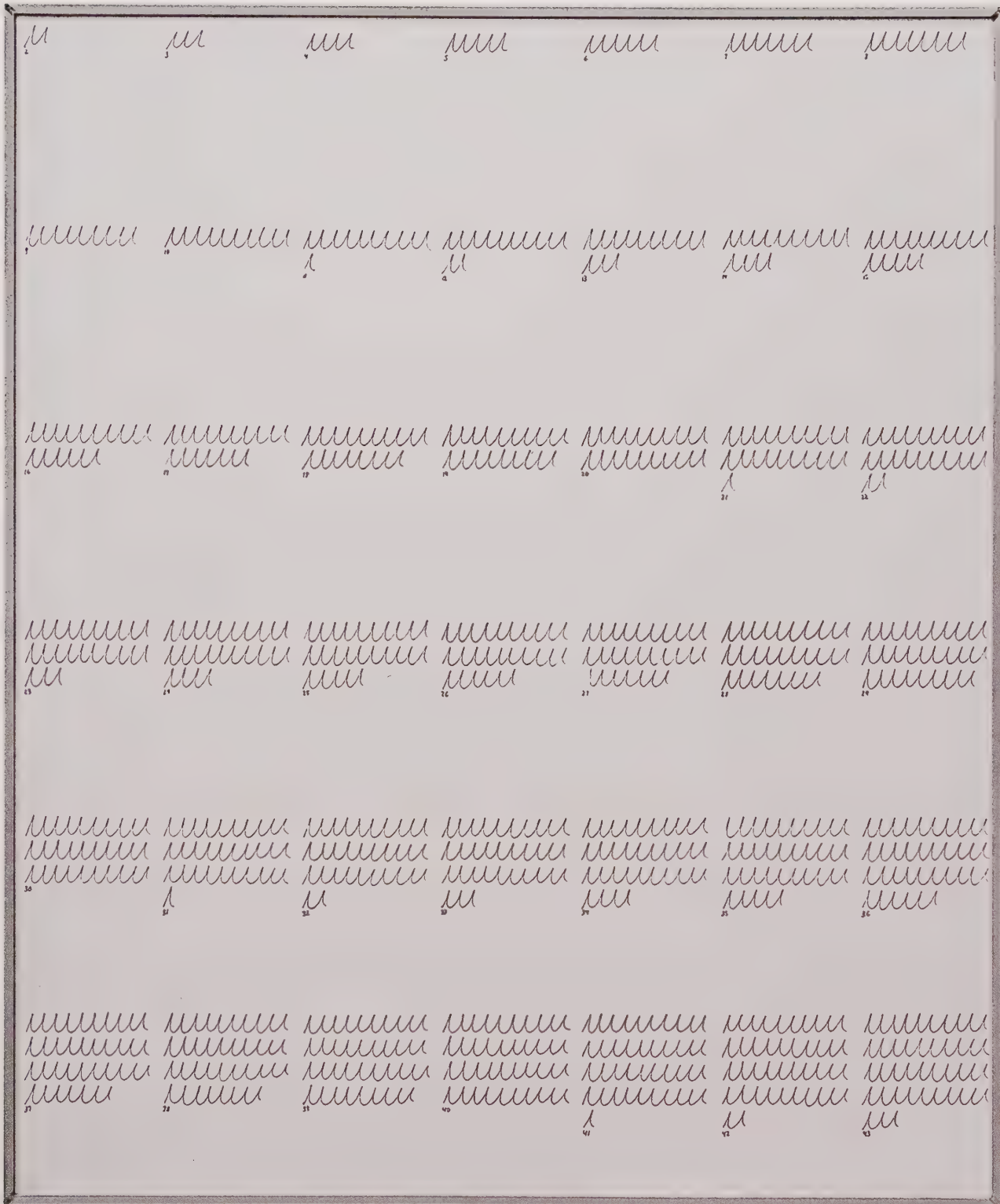
Ink on lined paper

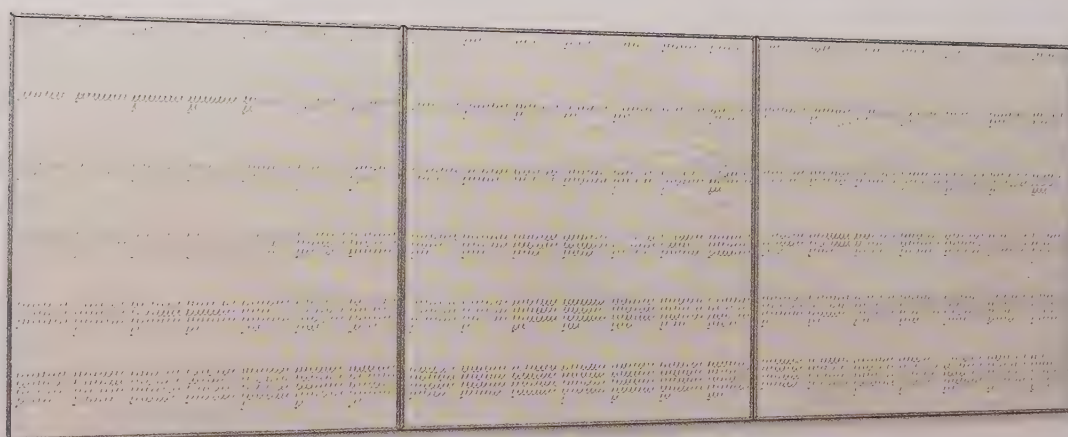
19 panels (42 sheets per panel), framed, 149 × 179 cm each

While it may seem prolix, a work consisting of almost eight hundred individual drawings fits comfortably within the margins of Darboven's preferred scale. Even though the two years since the invention of her system of conceptual writing had seen her production expand vertiginously, at the time she completed *Ein Jahrhundert-ABC* (One Century ABC), Darboven knew that her construction system for a single century could be scaled up to still greater proportions. In the July / August 1970 issue of the journal *Studio International*, the artist published her indices for the drawings of one century together with the indices for what she called a circle of centuries. But the scalability of her system simply proved its constancy, for the overall structure of these projects remained the same, even if the larger of the two was, mathematically speaking, raised to a higher power. Aside from her characteristic scrawl, measured out in an abstract cursive of ten regular strokes, it is this tendency toward maintaining an integral shape that determines the physiognomy of Darboven's work. A relatively small number of parameters define her century as a phased structure in nineteen parts. The primary material of her constructions 2K — 61K, which are based on the dates between 1.1.00 and 31.12.99, constitute nineteen sequences of forty-two parts, ranging from 2K — 43K to 20K — 61K. Like the nineteen sequences, the forty-two sheets that make up a single panel of *Ein Jahrhundert-ABC* represent placeholders for single instances of value within the system, which are themselves indifferent to both the material that produces them and to the frequency of the value itself. Although the sequences begin and end with the first and last years of the century, these determine the absolute outer limits of the system, providing two singularities between which redundancy reigns. And while every sequence has its own internal symmetry and range of permutations, the system needs only one instance to complete the series and regards the rest as dross. What is emphasized in this case is the elegance and economy of the structure itself, though this is far from its only, or even its most important, aspect. The century that Darboven wrote and installed at the Galerie Konrad Fischer

over the course of 1971 fulfilled the system's drive for encyclopedic completeness, producing over forty-one thousand drawings. From this perspective, *Ein Jahrhundert-ABC* is positively laconic.

Samuel Johnson







Ein Jahrhundert-ABC (One Century ABC), 1970/71, Haus der Kunst, 2015/16

24 Gesänge, A Form und B Form, Index (24 Songs, A Form and B Form, Index), 1974

Printing on tracing paper, a total of 48 panels

A: 24 panels (3 sheets each), 72 sheets in total, 42 × 29.7 cm each

B: 24 panels (3 sheets each), 72 sheets in total, 42 × 29.7 cm each
126 × 29.7 × 2 cm (panel dimensions)

In this index on tracing paper, entitled *24 Gesänge, A Form und B Form, Index* (24 Songs, A Form and B Form, Index), which dates from 1974, Darboven subdivides each song into three chapters; each chapter covers one page. These are labeled with the Roman numerals I, II, and III, and each song is labeled with “Zeichnung, Zusammenfassung und Gesang” (drawing, synopsis, and song). Each individual song is divided into three sections: the first section shows the drawing, the second section proceeds successively by one number per song, while also displaying the familiar crossed-out U-shaped wavy lines, and the third section proceeds by one letter of the alphabet per song, from A to X (corresponding to the 24 steps). The structure remains the same for each song. In this way, Darboven calculates the century with checksums, beginning with the number 2: According to Darboven’s calculations, the number 2 stands for the first day of a century (01.01.00). In the 24th song, she concludes, finally, with the number 61, which refers in turn to the last day of a century (31.12.99). In the *A Form*, the direction from A proceeds vertically and downward, while in the *B Form*, the direction from B moves horizontally toward the right. Both forms have been described as follows: “Music scores, inspired by the *Odyssey* as the first great Occidental word-work and by James Joyce’s *Ulysses*, understood as ‘no more words.’”¹ In 1984, Darboven took up the 1974 version once again, continuing it in a further work. There, the musical title *Gesang* (Song) is reinforced by the designation *Opus 14* and *15*. In 1984, this work culminated in a composition for solo organ, an audible form of the reductions of the checksum calculations to 24 numbers, already displayed in the 1974 version. Finally, the artist also executed this composition, whose transcription also takes the form of a visual work, in *C* and *D Forms*. The sequences of tones composed in this way resound either simultaneously, as a chord, or successively, as an arpeggio. As a conclusion, Darboven introduces a musical citation from Édith Piaf’s chanson “Non, je ne regrette rien.”

Florentine Gallwas

- 1 Ernst A. Busche, “Ausgewählte Werke,” in *Hanne Darboven: Kinder dieser Welt*, exh. cat., Staatsgalerie Stuttgart (Ostfildern: Cantz, 1997).

[illegible]

10. genus index genus of I, II, III
 1
 2
 3
 4
 5
 6
 7
 8
 9
 10
 11
 12
 13
 14
 15
 16
 17
 18
 19
 20
 21
 22
 23
 24

a b c d e f g h i j k l m n o p q r s t u v w x y z

I., II., III.,
 "Zeichnung,"
 "Zusammenfassung,"
 "10. genus,"
 1/10, No 10, 100 10, 1/10

18. genus. index genus: I, II, III

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24

I ↓, II ↓, III ↓,

α ~~~~~ 10

1. "Zeichnung" 19/37
"Zeichnung" 28/46
"18. genus" 37/55

10. I, II, III No 18 100 à 10

[illegible]

	10 years	Index	years: I, II, III
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20
21	21	21	21
22	22	22	22
23	23	23	23
24	24	24	24
25	25	25	25
26	26	26	26
27	27	27	27
28	28	28	28
29	29	29	29
30	30	30	30
31	31	31	31
32	32	32	32
33	33	33	33
34	34	34	34
35	35	35	35
36	36	36	36
37	37	37	37
38	38	38	38
39	39	39	39
40	40	40	40
41	41	41	41
42	42	42	42
43	43	43	43
44	44	44	44
45	45	45	45
46	46	46	46
47	47	47	47
48	48	48	48
49	49	49	49
50	50	50	50
51	51	51	51
52	52	52	52
53	53	53	53
54	54	54	54
55	55	55	55
56	56	56	56
57	57	57	57
58	58	58	58
59	59	59	59
60	60	60	60
61	61	61	61
62	62	62	62
63	63	63	63
64	64	64	64
65	65	65	65
66	66	66	66
67	67	67	67
68	68	68	68
69	69	69	69
70	70	70	70
71	71	71	71
72	72	72	72
73	73	73	73
74	74	74	74
75	75	75	75
76	76	76	76
77	77	77	77
78	78	78	78
79	79	79	79
80	80	80	80
81	81	81	81
82	82	82	82
83	83	83	83
84	84	84	84
85	85	85	85
86	86	86	86
87	87	87	87
88	88	88	88
89	89	89	89
90	90	90	90
91	91	91	91
92	92	92	92
93	93	93	93
94	94	94	94
95	95	95	95
96	96	96	96
97	97	97	97
98	98	98	98
99	99	99	99
100	100	100	100

	14	37	28	55	46	7	8	9	10		
1	1	2	3	4	5	6	7	8	9	10	
2	11	12	13	14	15	16	17	18	19	20	
3	21	22	23	24	25	26	27	28	29	30	
4	31	32	33	34	35	36	37	38	39	40	
5	41	42	43	44	45	46	47	48	49	50	
6	51	52	53	54	55	56	57	58	59	60	

A $1. \text{ genus}$ index years: a I III

α $aaaaaaaaaaaaaaaaaaaa$ 1

β $bbbbbbbbbbbbbbbbbb$ 2

γ $cccccccccccccccccc$ 3

δ $dddddddddddddddddd$ 4

ϵ $eeeeeeeeeeeeeeeeee$ 5

ζ $zzzzzzzzzzzzzzzzzz$ 6

η $zzzzzzzzzzzzzzzzzz$ 7

θ $zzzzzzzzzzzzzzzzzz$ 8

ι $zzzzzzzzzzzzzzzzzz$ 9

κ $zzzzzzzzzzzzzzzzzz$ 10

λ $zzzzzzzzzzzzzzzzzz$ 11

μ $zzzzzzzzzzzzzzzzzz$ 12

ν $zzzzzzzzzzzzzzzzzz$ 13

ξ $zzzzzzzzzzzzzzzzzz$ 14

\omicron $zzzzzzzzzzzzzzzzzz$ 15

π $zzzzzzzzzzzzzzzzzz$ 16

ρ $zzzzzzzzzzzzzzzzzz$ 17

σ $zzzzzzzzzzzzzzzzzz$ 18

τ $zzzzzzzzzzzzzzzzzz$ 19

υ $zzzzzzzzzzzzzzzzzz$ 20

φ $zzzzzzzzzzzzzzzzzz$ 21

χ $zzzzzzzzzzzzzzzzzz$ 22

ψ $zzzzzzzzzzzzzzzzzz$ 23

ω $zzzzzzzzzzzzzzzzzz$ 24

π $zzzzzzzzzzzzzzzzzz$ 25

η $zzzzzzzzzzzzzzzzzz$ 26

θ $zzzzzzzzzzzzzzzzzz$ 27

ι $zzzzzzzzzzzzzzzzzz$ 28

κ $zzzzzzzzzzzzzzzzzz$ 29

λ $zzzzzzzzzzzzzzzzzz$ 30

μ $zzzzzzzzzzzzzzzzzz$ 31

ν $zzzzzzzzzzzzzzzzzz$ 32

ξ $zzzzzzzzzzzzzzzzzz$ 33

\omicron $zzzzzzzzzzzzzzzzzz$ 34

π $zzzzzzzzzzzzzzzzzz$ 35

ρ $zzzzzzzzzzzzzzzzzz$ 36

σ $zzzzzzzzzzzzzzzzzz$ 37

τ $zzzzzzzzzzzzzzzzzz$ 38

υ $zzzzzzzzzzzzzzzzzz$ 39

φ $zzzzzzzzzzzzzzzzzz$ 40

χ $zzzzzzzzzzzzzzzzzz$ 41

ψ $zzzzzzzzzzzzzzzzzz$ 42

ω $zzzzzzzzzzzzzzzzzz$ 43

π $zzzzzzzzzzzzzzzzzz$ 44

η $zzzzzzzzzzzzzzzzzz$ 45

θ $zzzzzzzzzzzzzzzzzz$ 46

ι $zzzzzzzzzzzzzzzzzz$ 47

κ $zzzzzzzzzzzzzzzzzz$ 48

λ $zzzzzzzzzzzzzzzzzz$ 49

μ $zzzzzzzzzzzzzzzzzz$ 50

ν $zzzzzzzzzzzzzzzzzz$ 51

ξ $zzzzzzzzzzzzzzzzzz$ 52

\omicron $zzzzzzzzzzzzzzzzzz$ 53

π $zzzzzzzzzzzzzzzzzz$ 54

ρ $zzzzzzzzzzzzzzzzzz$ 55

σ $zzzzzzzzzzzzzzzzzz$ 56

τ $zzzzzzzzzzzzzzzzzz$ 57

υ $zzzzzzzzzzzzzzzzzz$ 58

φ $zzzzzzzzzzzzzzzzzz$ 59

χ $zzzzzzzzzzzzzzzzzz$ 60

ψ $zzzzzzzzzzzzzzzzzz$ 61

ω $zzzzzzzzzzzzzzzzzz$ 62

π $zzzzzzzzzzzzzzzzzz$ 63

η $zzzzzzzzzzzzzzzzzz$ 64

θ $zzzzzzzzzzzzzzzzzz$ 65

ι $zzzzzzzzzzzzzzzzzz$ 66

κ $zzzzzzzzzzzzzzzzzz$ 67

λ $zzzzzzzzzzzzzzzzzz$ 68

μ $zzzzzzzzzzzzzzzzzz$ 69

ν $zzzzzzzzzzzzzzzzzz$ 70

ξ $zzzzzzzzzzzzzzzzzz$ 71

\omicron $zzzzzzzzzzzzzzzzzz$ 72

π $zzzzzzzzzzzzzzzzzz$ 73

ρ $zzzzzzzzzzzzzzzzzz$ 74

σ $zzzzzzzzzzzzzzzzzz$ 75

τ $zzzzzzzzzzzzzzzzzz$ 76

υ $zzzzzzzzzzzzzzzzzz$ 77

φ $zzzzzzzzzzzzzzzzzz$ 78

χ $zzzzzzzzzzzzzzzzzz$ 79

ψ $zzzzzzzzzzzzzzzzzz$ 80

ω $zzzzzzzzzzzzzzzzzz$ 81

π $zzzzzzzzzzzzzzzzzz$ 82

η $zzzzzzzzzzzzzzzzzz$ 83

θ $zzzzzzzzzzzzzzzzzz$ 84

ι $zzzzzzzzzzzzzzzzzz$ 85

κ $zzzzzzzzzzzzzzzzzz$ 86

λ $zzzzzzzzzzzzzzzzzz$ 87

μ $zzzzzzzzzzzzzzzzzz$ 88

ν $zzzzzzzzzzzzzzzzzz$ 89

ξ $zzzzzzzzzzzzzzzzzz$ 90

\omicron $zzzzzzzzzzzzzzzzzz$ 91

π $zzzzzzzzzzzzzzzzzz$ 92

ρ $zzzzzzzzzzzzzzzzzz$ 93

σ $zzzzzzzzzzzzzzzzzz$ 94

τ $zzzzzzzzzzzzzzzzzz$ 95

υ $zzzzzzzzzzzzzzzzzz$ 96

φ $zzzzzzzzzzzzzzzzzz$ 97

χ $zzzzzzzzzzzzzzzzzz$ 98

ψ $zzzzzzzzzzzzzzzzzz$ 99

ω $zzzzzzzzzzzzzzzzzz$ 100

π $zzzzzzzzzzzzzzzzzz$ 101

η $zzzzzzzzzzzzzzzzzz$ 102

θ $zzzzzzzzzzzzzzzzzz$ 103

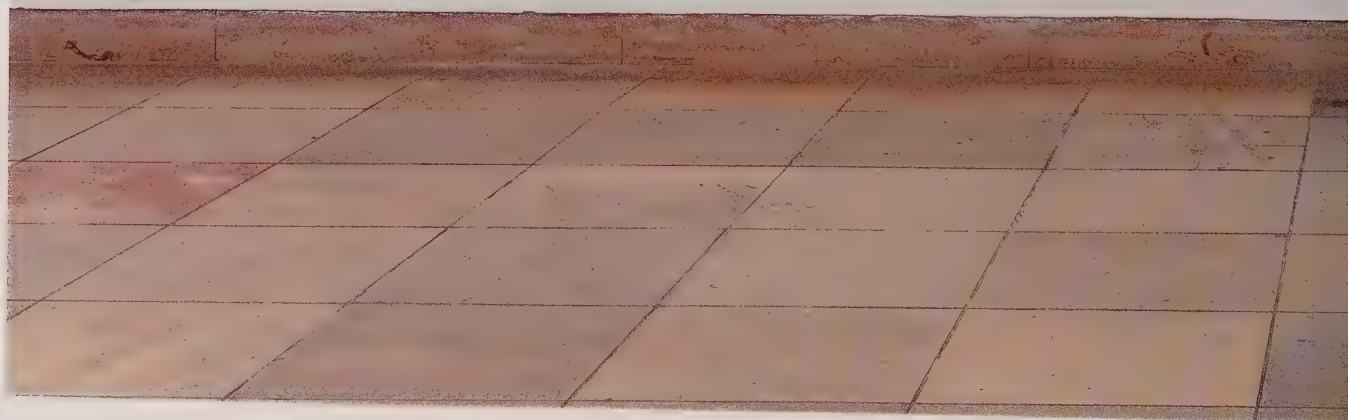
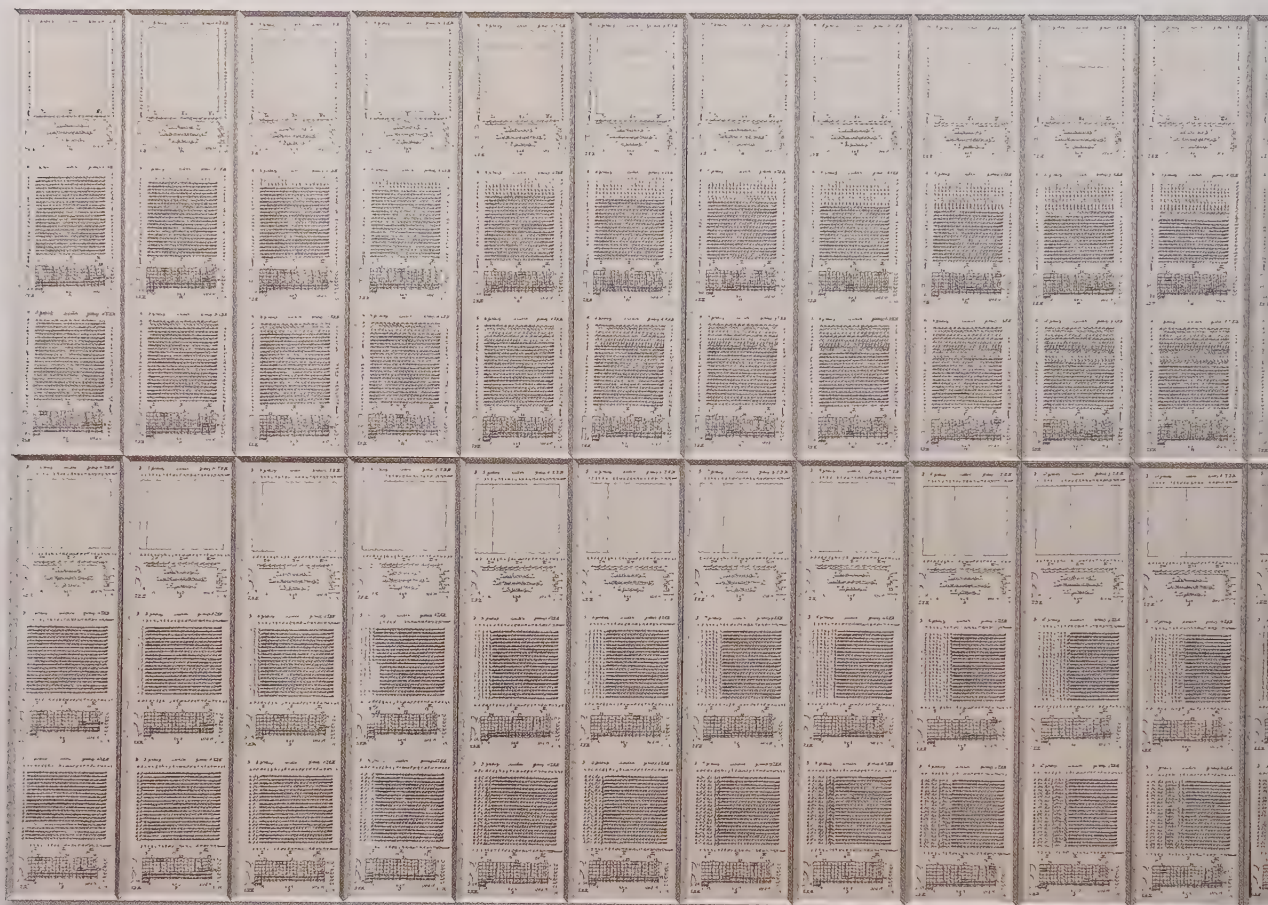
ι $zzzzzzzzzzzzzzzzzz$ 104

κ $zzzzzzzzzzzzzzzzzz$ 105

λ $zzzzzzzzzzzzzzzzzz$ 106

μ $zzzzzzzzzzzz$

[illegible][illegible]





24 Gesänge, A Form und B Form, Index

(24 Songs, A Form and B Form, Index), 1974, Haus der Kunst, 2015/16

**Schreibzeit (Writing Time) (original version),
1975–1981**

Ink on tracing paper, note paper
2,584 sheets and 116 sheets of notes
29.7 × 21 cm each

Schreibzeit (Writing Time) (exhibition version), 1980s

Collage, offset printing, copy
3,364 sheets, 42 × 29.7 cm each

Schreibzeit (Writing Time) (edition), 1999

4,025 sheets in 32 binders
20 binders, 42 × 27.9 cm each
12 binders, 29.7 × 21 cm each

Schreibzeit (Writing Time) is regarded as one of Hanne Darboven's key works. Here for the first time, she brings together all the elements of her mode of working in a comprehensive way: Minimalist constructive principles, her technique of time notation, and her form of political commentary through eclectic copying out. The main part was produced between 1975 and 1981. Added later were parts from other, originally independent works (such as *Bismarckzeit* [Bismarck Time] from 1978), a prologue and an epilogue, and four binders containing notes and registers.¹

Schreibzeit was initially shown as an installation. Framed as an exhibition version or simply mounted with thumbtacks, it filled the walls of exhibition galleries from top to bottom and all the way around. Here and there it was possible to read the texts, but curatorial interest focused less on the work's constructive principles than on its spatial impact, on the "spatialization of time and the temporalization of space."²

The edition of *Schreibzeit*—published in 1999 by the Max Planck Institute for History, a research institution for fundamental research in historical scholarship, and the Verlag der Buchhandlung Walther König—rendered its constructive principles visible. Permeating the work as its dominant structural principle are "calendar records"—notations of the respective present moment in the form of checksums, graphics, or number words. Inserted between these notations are textual excerpts from various genres: computistic notations, annalistic entries, recurring textual formulas ("write up and down," "and still another world," "and not one word more," etc.), graphic elements, pictorial documents, and in particular, a collection of approximately 350 quoted passages from a wide range of text. The quoted text material did not originate with

Hanne Darboven: From Louis Aragon, Charles Baudelaire, Bertolt Brecht, Hans Magnus Enzensberger, Mao Zedong, and many others, all the way to Paul Valéry, Darboven quotes the authors that belonged to the reservoir of leftist intellectual reflection during the 1970s. In line with the literary genre of *florilegia*, she quotes the texts without any commentary.

Not least of all by virtue of this method of quoting in the manner of *florilegia*, *Schreibzeit* has regularly evoked associations with the Middle Ages among interpreters. Darboven is said to have worked "like a medieval annalist"³ or is perceived as being "herself medieval in appearance."⁴ The iconographic signals in *Schreibzeit* that lead to such notions are palpable. *Schreibzeit* is a manuscript, a handwritten codex of enormous dimensions. Rather than assembling Hanne Darboven's own texts, it copies from others, a practice that goes against the grain of notions of the "modern" and evokes the "medieval"—the labor of monks. The genres of *Schreibzeit*—the *florilegium*, time calculation (computation, *computus*), and chronicle—are medieval, and have long since died out. Through a continuous interweaving of *florilegium*, *computus*, and *chronicon* as forms of thought, *Schreibzeit* maintains its momentum from page to page.

Bernhard Jussen

1 Under the title e.t.c. 2 = 1, 2; 1 + 1 = 2, 1, the catalogue raisonné lists Hanne Darboven's first self-published version of 1976, which contains 231 sheets, as well as the complete edition of 1999: Elke Bippus and Ortrud Westheider, *Hanne Darboven: Kommentiertes Werkverzeichnis der Bücher* (Cologne: Verlag der Buchhandlung Walther König, 2002), pp. 58–59 and 181–185. For interpretations, see Bernhard Jussen, ed., *Hanne Darboven: Schreibzeit*, Kunstwissenschaftliche Bibliothek 15 (Cologne: Verlag der Buchhandlung Walther König, 2000); on the production of *Schreibzeit*, see Ernst A. Busche, in *ibid.*, pp. 69–84.

2 Here, to provide just one example, with a phrase quoted from Mario Kramer: "Hanne Darbovens 'mathematische Literatur,'" in *Hanne Darboven: Ein Jahrhundert – Johann Wolfgang von Goethe gewidmet = A Century – Dedicated to Johann Wolfgang von Goethe*, exh. cat., Museum für Moderne Kunst, Frankfurt am Main (Frankfurt: Museum für Moderne Kunst Frankfurt, 1999), pp. 16–18.

3 Klaus Honnef, "Die Arbeit und das Werk," in *Hanne Darboven: Bismarckzeit* (Cologne, 1979), n.p. [p. 30]; Ulrich Bischoff, "Vorwort," in *Hanne Darboven: Evolution 86* (Munich: Ostfildern, 1991) ("Incorruptable medieval chronicler").

4 Anselm Haverkamp, "Geschichte als Entzug: Die Rekluse am Burgberg," in Jussen, *Hanne Darboven: Schreibzeit*, pp. 135–158, here p. 142; Laurenz Lütken, "Musikalische Geschichte und bildnerische Form: Hanne Darbovens Grenzgänge," in *ibid.*, pp. 99–116, here pp. 109–110.

SCHREIBZEIT

Kalenderentwürfen - eintragungen -

Handwritten practice lines for the letter 'h'.

~~Abbeville~~

~~Handwritten scribbles~~

~~Abbildung 1: Einmalige Kosten~~

~~XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX~~

~~Handwritten scribbles~~

[illegible]

~~Abbildung 1: Einmalige Kosten~~

~~Abbeville~~

~~Handwritten scribbles~~

Handwritten practice line with cursive 't' and 'u' strokes.

[illegible]

~~Handwritten scribbles~~

~~Abbeville~~

~~bbbbbcccccccccccccccccccccccccccccccccccc~~

~~ttt ttt ttt ttt~~

Handwritten signature: [Illegible]

Handwritten practice line with cursive 't' and 'u' strokes.

Handwritten practice lines for cursive writing, showing a series of connected loops.

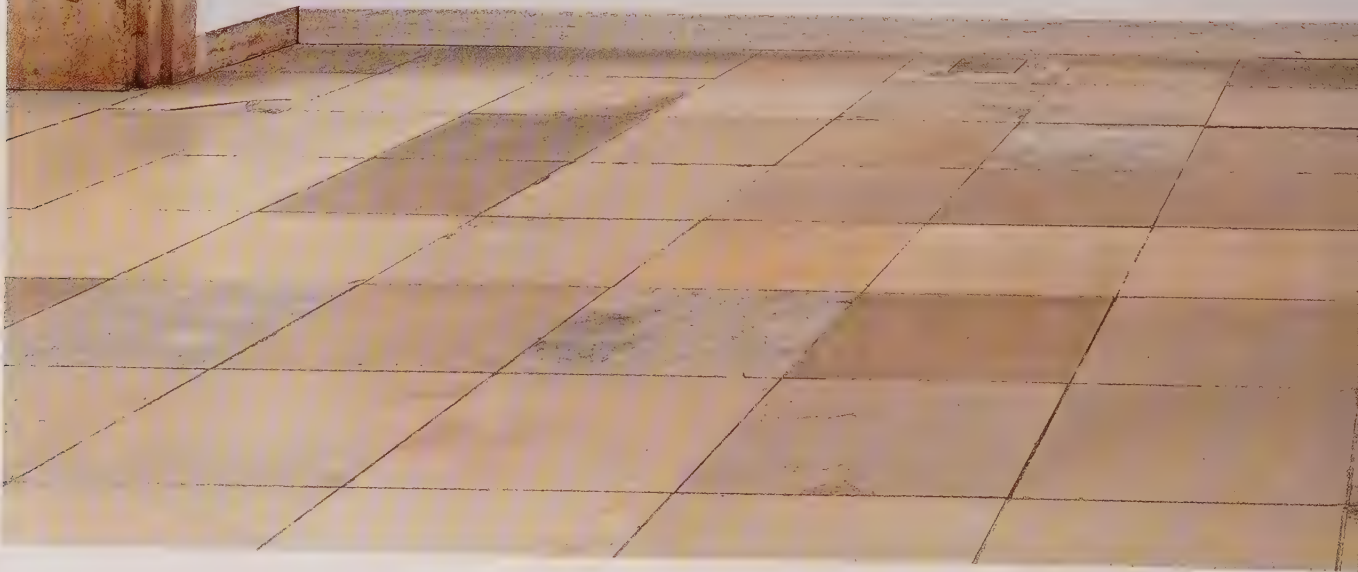
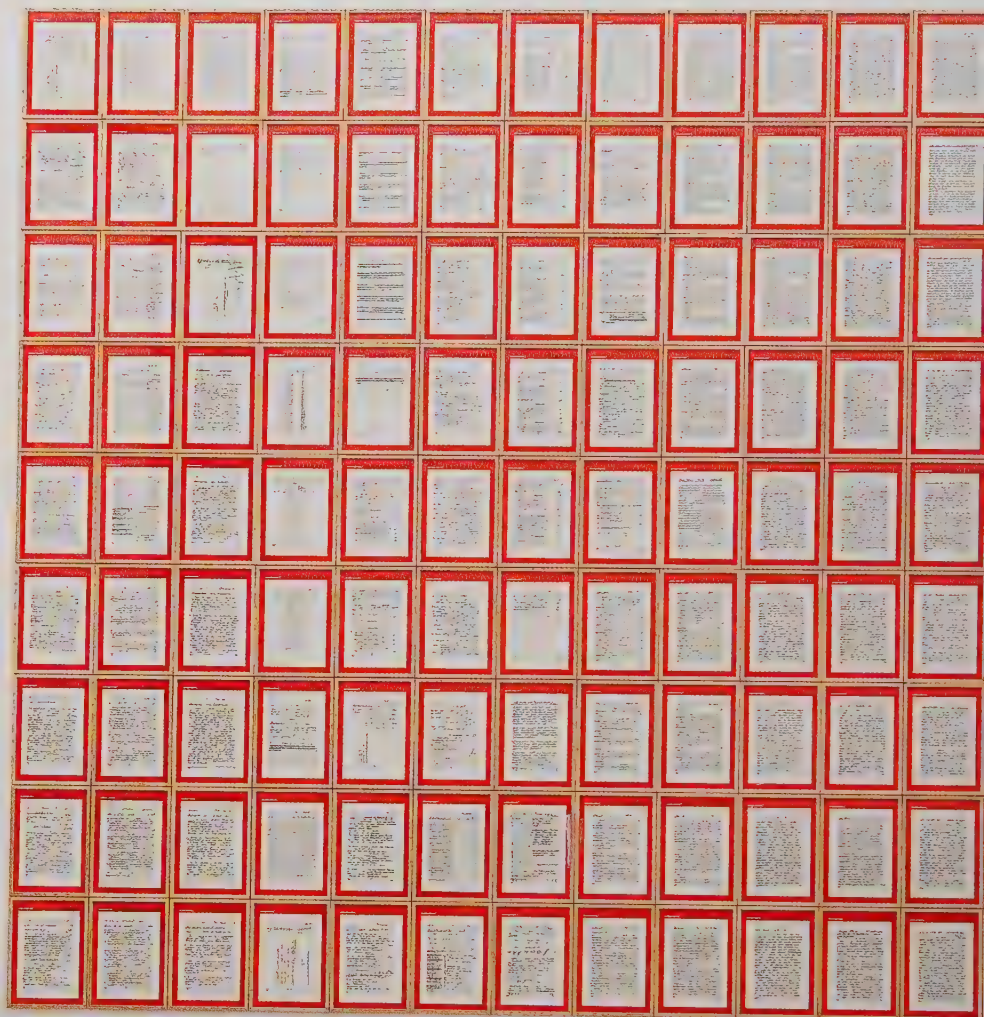
Handwritten signature: *Handwritten signature*

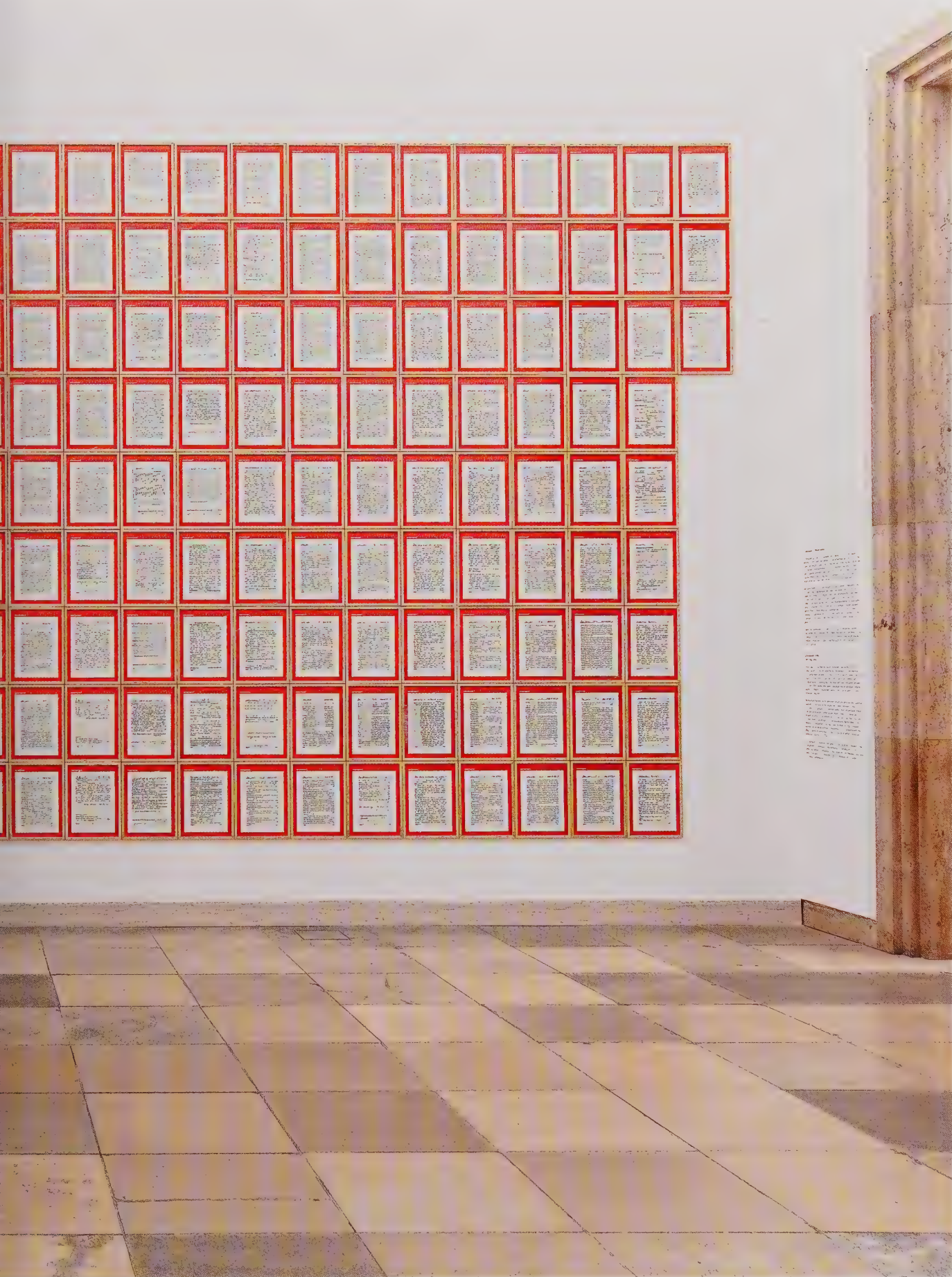
~~Handwritten scribbles~~

~~Handwritten scribbles~~

~~XXXXXXXXXXXXXXXXXXXX~~







Schreibzeit (Writing Time) (exhibition version), 1980s, Haus der Kunst, 2015/16

SCHREIBZEIT

Das Datum: 21.6.1905-21.6.1975

$21+6+0+5=32$ / 1. / 21.6.1905-

Das Geburtsdatum: Jean-Paul Sartre

einundzwanzig

sechssiebenachtneunzehn ————— 10

einundzwanzig

sechssiebenachtneunzehn ————— 20

einundzwanzig

sechssiebenachtneunzehn ————— 30

einundzwanzig

32

~~gedauert~~ ~~Strich~~ ;

richtig schreiben / schreiben richtig

$2 \Rightarrow 1, 2 -$ // $1+1 \Rightarrow 1, 2 -$

e.t. c

— am burgberg, 1975 —

68)

X

68

SCHREIBZEIT

Das Jahr: 1905 ~~365 à 42~~ / 1

365 aufzeichnungen à 42 Nummern,
ein Querschnitt: Zahlen-Wort-Wörterl:

1.1.1905 ————— 31.12.1905

1+1+0+5=7 (No 1) — (No 42) 3+1+2+0+5=48

Nummer 1:

eins zwei drei vier fünf sechs sieben, 7

Nummer 2:

eins zwei drei vier fünf sechs sieben
acht, 8

Nummer 3:

eins zwei drei vier fünf sechs sieben
acht neun, 9

Nummer 4:

eins zwei drei vier fünf sechs sieben
acht neun zehn, 10

Nummer 5:

eins zwei drei vier fünf sechs sieben
acht neun zehn elf, 11

Nummer 6:

eins zwei drei vier fünf sechs sieben
acht neun zehn elf zwölf, 12

Nummer 7:

eins zwei drei vier fünf sechs sieben
acht neun zehn elf zwölf dreizehn 13

Nummer 8:

————— 1 —————

69

69

SCHREIBZEIT

[illegible]

SCHREIBZEIT

[illegible]

SCHREIBZEIT

BRIEF PAPER
Sammuramburg, june 22, 1975-
amurberg.
 - to Wurtz april 14, 1917
 - "I am most real now ever, Ho
I know nothing of parents, and
that I desist to believe to believe
of nothing I have seen, or
think it possible to see for which
the same thing and and and and
the same and subjects of one half
the impositions I feel in the churches
and palaces, and where in the churches,
I never now so disgusted in my life
as with Rehms and his denial with
the same thing and and and and
appears to live and and and
did not think which of himself and
DeLaquez, depend upon it, of all the
arms, it is the most arbitrary and
unintentional, and that by which the
same thing and and and and
supposed upon I never to see
picture of the stage which could
with the league of my conviction
or expectation, but I have seen

SCHREIBZEIT

DIE SCHÖPFUNG IST ZUR RUH GEGANGEN "

gedauktestrich

9.2.102.1976

SCHREIBZEIT

[illegible]

SCHREIBZEIT

[illegible]

SCHREIBZEIT

[illegible]

SCHREIBZEIT

[illegible]

SCHREIBZEIT

Handwriting practice sheet for the cursive letter 't'. The sheet features 15 rows of practice lines. Each row is composed of three horizontal lines: a top line, a middle line, and a bottom line. The letter 't' is written in cursive, with the top line being dashed and the bottom line being solid. The letter 't' is repeated across each row, with the first row starting with a large 't' and the subsequent rows starting with smaller 't's. The letter 't' is written in a cursive style, with the top line being dashed and the bottom line being solid. The letter 't' is repeated across each row, with the first row starting with a large 't' and the subsequent rows starting with smaller 't's.

14. Woche 92-274

1

Zinstage 91-269

Donnerstag

1 + 4 + 7 + 6 = 18

10 →

181

teiges rechnen

April '76

20 Arbeitstage SA 5.58 SU 18.55 MA 6.25 MU 21.04

IV

Kalender-Gedächtnis

April, 1976

Do. 1. 4.

IV

	April	Mai
M	5 12 19 26	3 10 17 24 31
D	6 13 20 27	4 11 18 25
M	7 14 21 28	5 12 19 26
D	8 15 22 29	6 13 20 27
F	2 9 16 23 30	7 14 21 28
S	3 10 17 24	1 8 15 22 29
S	4 11 18 25	2 9 16 23 30

W 14 15 16 17 18 19 20 21 22 23

3185

418

Handwritten practice lines on the left margin, consisting of multiple rows of cursive 'u' and 't' characters.

14. Woche 93-273 April Mai

2

M	5 12 19 26	3 10 17 24 31
D	6 13 20 27	4 11 18 25
M	7 14 21 28	5 12 19 26
D	1 8 15 22 29	6 13 20 27
F	9 16 23 30	7 14 21 28
S	3 10 17 24	1 8 15 22 29
S	4 11 18 25	2 9 16 23 30

Zinstage 92-268 W 14 15 16 17 18 18 19 20 21 22 23

Freitag
 $2+4+7+6=19$
 $\frac{19}{10} = 1.9$
Tagesrechnung

April '76
20 Arbeitstage SA 5.56 SU 18.57 MA 6.52 MU 22.06

IV

Kalender-Geschichte
April, 1976

Handwritten practice lines in the center, featuring cursive 'u' and 't' characters with some numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20) written above them.

Fr. 2. 4.

IV

Handwritten practice lines on the right margin, consisting of multiple rows of cursive 'u' and 't' characters.

319j

419

bei Bundesaufzeichnung, 1976
und schreibe auf/ab: ~~Atente~~
Sei ihre Tote wirklich ge-
höret."

* 21.6.1905 - 21.6.1976

Das Geburtsdatum: Van Paul Sartre

21.6.1905	10/10
21.6.1905	20/20
21.6.1905	30/30
21.6.1905	32/40

32 40

die Sonne mehr
schreibe nicht;
schreibe nicht;
das Unendliche
schreibe nicht;
1+1=1,2; 1/2=1,2;

21.6.1905
und keine Werk
nicht
Begründung, nicht;
und eine Werk
nicht
schreibe nicht;
schreibe nicht;
eins und eins ist eins

schreibe und be. * = schreibe nicht -;
366

bei Bundesaufzeichnung, 1976
und schreibe auf/ab: ~~Atente~~
Wende den Blick zum Heute.

LAO-TSE: ~~XXI~~ (A.Feil) -;
"Der leeren Tugend Juhalt, nur Tao
folgt er nach.
Tao ist Wesen, aber unfasslich, aber
unbegreiflich
Unbegreiflich, unfasslich!, in ihm
sind die Bilder.
Unfasslich, unbegreiflich!, in ihm
sind die Wesen.
Unersgründlich, dunkel!, in ihm
ist der Geist.
Sein Geist ist höchst weise, in ihm
ist Treue.
Von alters her bis jetzt verging sein
Name nicht,
weil es aller Dinge Anfang bewirkt.
Woher weiss ich, dass aller Dinge
Anfang so ist?
Durch dieses."

MAO-TSE-TUNG: 21. Gedicht -;
Die Volksbefreiungsarmee besetzt Nanking 1949, April

532

bei Bundesaufzeichnung, 1976
und schreibe wieder auf: ~~Atente~~
10.2.[18] 98 $\Rightarrow 10+2+9+8 = 29$
14.8.[19] 56 $\Rightarrow 14+8+5+6 = 33$
Berthold Brecht: * 10.2.1898, Augsburg
[14.8.1976] -; † 14.8.1956, Berlin
und schreibe ein/auf/ab: ~~Atente~~
von Arthur Rimbaud -;
"XXXVII" - [14.8.1976 ~~Atente~~];
deutsche Übertragung von Walter Küchler
DEMOKRATIE
"Die Fahne marschiert in die un-
terne Landschaft, und unser Kan-
denwelsche ersicht die Trümmel.
In den Hauptstädten werden
wir die schrecklichste Hurenei hoch-
brusen. Wir werden die ver-
wüfften Europäer in vieler-
metzen."

573

bei Bundesaufzeichnung, 1976
und schreibe hier meine Vision: (3)
DIE MACHT DER ANGST ALS
Künstler, keine dunklen, dunklen
Für den Baum von Palästen und
Säulen
Wird viel Geld ausgegeben. DIE
ANONYMITAT-DAS GELD-DIE
MACHT DER ANGST
Gleicht darin einem jungen
Künstler, der
Den Hunger nicht scheut, wenn
es gilt
Seinen Namen berühmt zu
machen. Allerdings
Ist der Hunger, den DIE ANO-
NYMITAT-DAS GELD-DIE MACHT
DER ANGST nicht scheut
Der Hunger der anderen, nicht =
lich
Des Volkes.
Gleich dem Künstler
Verfügt DIE ANONYMITAT-DAS GELD-
DIE MACHT DER ANGST über allenhand

766

Mao-tse
-Tung
da nach:
"Salomonisches
Urteil"
Schreiben
9.9.1976
+ Nao's

Mard
altind:
>Tode
>Vernichtung
Calio!
Bodelschwing
Bethel
Dreyer
JCT
etc

(58)

Majarte
etc:
Siehe!
M.v. Anjou
Rosenkranz
etc

Radiofest / H.E. Suess
Radio Brunen

(73)

W. Rathenau
29.9.76
ablauf
Schreiben

Raketen
Bauplan
Stufen



Mars
Schwaben

K. Marx
-Proletariat-
Eigels

Ratio
Rational
visionen
I/76
ablauf
Schreiben

Ratten
Baumhaire
"pausen"
(Goethe)
etc

NATO/1944
Wasschen
Pakt: 1953

G. Mein
Kinn
USA - Moskau
Israel

Rattenfänger
Rattenkönig
Zuther

Band 10

Band 13

H. Rousseau
Jean-J. Rousseau

(95)

Duhr-chemie

Mandoline
Miniaturen
Mand
Mandel



(114)

Dudel Rübun

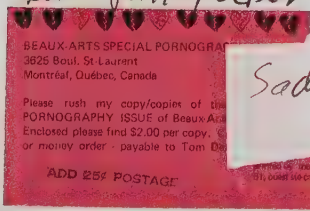
Sachertorte / Mutter
nicht

Mensch
Blutkreislauf
KÖRPER



Extra Found!
Eliot!

Rückfall-fieber



Sadisa, Sadisuspiegel

Nipkowsche Scherbe
(Feyersheim!)
Radio

Perle: fünf etc
6.10.76

Russland

Sackpfeife
Dudelsack
Schottel

Band 18

A-2

3.12.79, Werkstatt, Tischlerei
 Priim, Barutt, Reese, Jut

8

Notiz, JNK, Schreibzeit

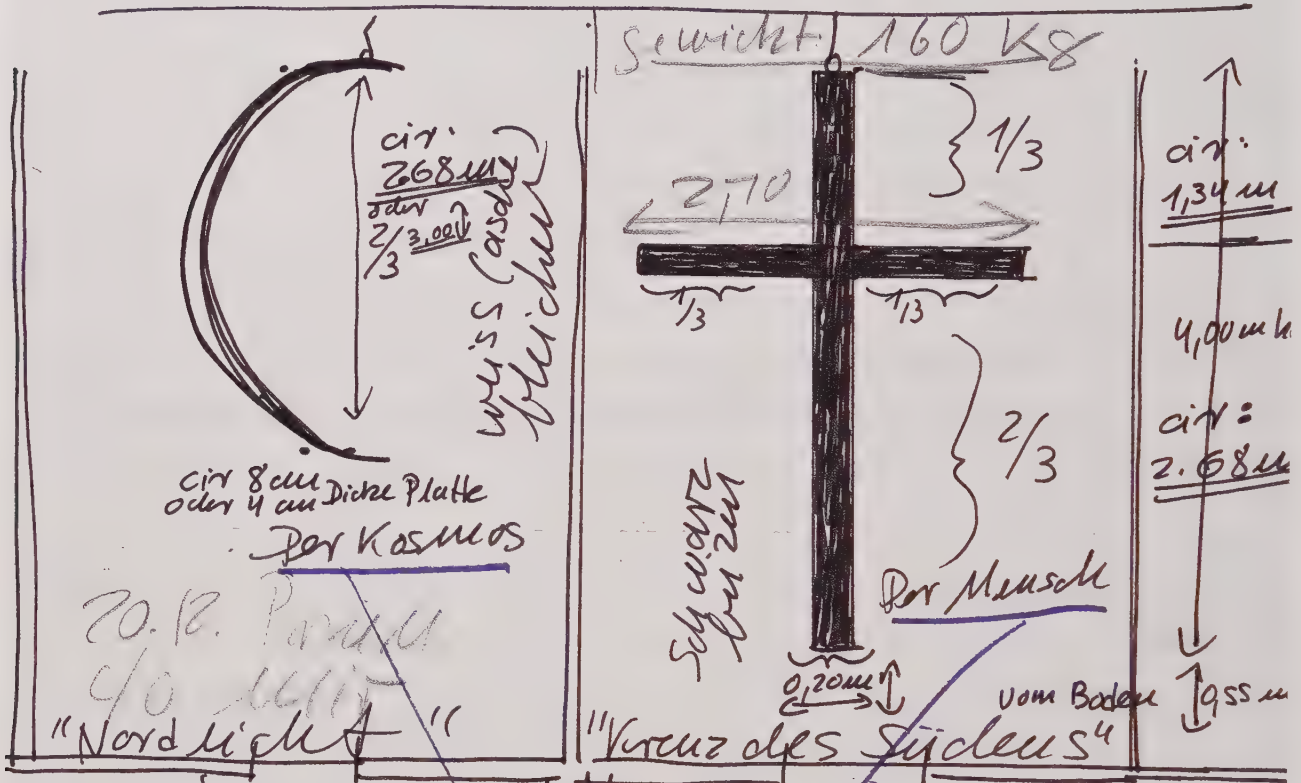
30.11.79

13.1.1980, Zürich

29.11.79

in Zürich, c/o JNK: 27.11.79

28.11.79



70.12. Priim
 c/o JNK
 "Nordlicht"

"Kreuz des Südens"

Raum (3) nicht
 praktikabel!

Raum (2)

Mondsichel: weiss bleichen
 (2 Tischlerplatten)
 Buche

Kreuz: schwarz beizen
 (2 Bohlen)
 Eiche

Das Gesetz

Davidstern, Dreiecksfuss, habe ich auf-
 gezeichnet, und Buddhismus, keine Massen-
 bewegungen, soziale Individualität —;

Islam (Mohammed) ^{Koran} Christentum (Jesus) ^{Bibel, alte-neue Testamente}
 Personifizierungen, Gesetze, sozialer Ausdruck —
 bist du: fast nur persönlich, expansiv oder

2747 a-V(14)

(4)

Kartons, JNK, Schreibzeit

1. (2.79

- 1.) 1-204 // ✓
+ 204
- 2.) 408 // ✓
+ 204
- 3.) 612 // ✓
+ 204
- 4.) 816 // ✓
+ 204
- 5.) 1.020 // ✓
+ 204
- 6.) 1.224 // ✓
+ 204
- 7.) 1.428 // ✓
+ 204
- 8.) 1.632 // ✓
+ 204
- 9.) 1.836 // ✓
+ 204
- 10.) 2.040 // ✓
+ 204
- 11.) 2.244 // ✓
+ 204
- 12.) 2.448 // ✓
+ 204
- 13.) 2.652 // ✓

— 1 —

- (13.) 2.652 //
95 (ende: 78)
✓ 1* (14.7. (00-99))
✓ 20** (anfang: 79)
88
+ 204
- 14.) 2.856 //
+ 204
- 15.) 3.060 //
+ 204
- 16.) 3.264 //
- 17.) 56 //

a
ende: 3.320
totale anzahl
Rest: 56

Karton: ① → ①7 richtig

a ende: 3.320
b ende: 3.140
Differenz: 180
unwichtig

3.140
+ 159

2.652
+ 95
2.747 ende: 78
95
+ 88
183 (204)
2.652
+ 183
2.835
3.361

- 14.) 2.835 // ✓
+ 204
- 15.) 3.039 // ✓
+ 204
- 16.) 3.243 // ✓
+ 204
- 17.) 56 //

b 3299 // 338
ende: 3.140*

durchsummierte rechte anzahl
gesamt: 3299
Rest: 56
— 2 — 60* →

3.243
+ 56
3.299
3.299 ① 116 H
- 3.140 ② 43 I
159
159

Kulturgeschichte 1880—1983 (Cultural History 1880—1983), 1980—1983

1,590 sheets, 52.7 × 73 × 2.2 cm each (framed)
19 sculptures in various dimensions

The large-scale installation *Kulturgeschichte 1880—1983* (Cultural History 1880—1983) (1980—1983) is a daunting work, even in the context of Hanne Darboven's uncompromising and demanding practice. Hundreds of identical wooden frames, hung in rows, line the walls of several galleries, offering an expansive array of form and content which is nevertheless uniformly presented. It is an immense compendium of visual and textual information, with 1,590 works on paper and 19 sculptural objects.

Much of the material in the work is either found or photocopied, but it has been subjected to the procedures of collage, to repetitive or grid arrangements, or to systems of hand-drawn notation. These procedures serve to deny the material's condition as readymade, while suppressing its conventional use-value. A weathered and rearing wooden horse, for example, has been excised from its rotating carnival home and juxtaposed with an ostensibly unused and gleaming silver lantern, depriving it of its singular semantic function as children's entertainment. A series of numbered panels on a wall feature reproduced photographs of film and pop stars. Each portrait is juxtaposed with the same image of a portrait camera on a tripod. Each likeness is identified with a handwritten caption in pencil. Indeed, Darboven's work is populated by pictorial images and found objects with the status of signifiers that are depleted or tired, such as a copy of a promotional photograph of an endlessly photographed celebrity. The combined acts of arranging and notating further provoke the viewer into a reading situation that oscillates between a public context of journalism or advertising on the one hand, and a realm of private, melancholic contemplation on the other. The same may be said for the scores of other types of imagery on hand—all subjected to repetitive arrangement and notation—such as a group of panels featuring black-and-white photographs of doorways, or the contents of an exhibition catalogue devoted to postwar European and American art.

Addressing a seemingly arbitrary period between 1880 and 1983, Darboven's work considers how history is both made and transmitted, and explores distinctions between the notions of history and information, between documentary and aesthetic signifi-

cance. One is tempted to draw relationships between the pictorial and the three-dimensional objects, setting them apart from the endless pictorial monotony of identically framed panels and thus making them relatively accessible features of the work. For example, positioned on white pedestals in one gallery are two uniformed figures. They appear to depict a baker and a doctor, although these professional identities are far from fixed. A pair of figures represents a male and a female slave, bound and kneeling alongside palm trees; given their predicament, they have surprisingly contented facial expressions.

While studying these figures, one might be distracted by an article from the magazine *Der Stern*, published in 1983, which hangs on a nearby wall. Titled "Amerika auf der Couch," it begins with photographs of rock formations in the southwest United States. A neighboring panel features two more sheets from the article, with the heading "Auf der Schlachtbank," showing a white man wearing a cowboy hat and seated on a plush red sofa. He presides over several African-American workers; one of them wears a blood-soaked apron, while others haul beef carcasses around on hooks, almost as if they were cattle themselves. Below these images is the word "art," scrawled by hand in green, along with a black wavy row of "uuuuu" script that has been crossed out with a single horizontal line. These abrupt juxtapositions—between three-dimensional figures and drawn pictorial imagery, between materials deriving from differing geographical, linguistic, and historical contexts—evoke the momentary and momentous experience of confronting the subjects of racial and ethnic persecution and inequality, while acknowledging their persistent historical recurrence. They are presented within an overall compositional scheme that is remarkably unemotional, a visual array that is expansive to the extent that it suggests interest (or disinterest) in every conceivable topic.

The ability of *Kulturgeschichte* to be politically or socially compelling is complicated by its consistent employment of readymade or copied materials, such as reproduced magazine articles, which suggests a certain lack of urgency and a position of irony on the part of an artist who appears to be playing with the role of historian in addressing subjects such as exploitative labor practices or slavery. But it is the addition of handwritten notations and repetitious

cursive script that indicates the author's physical and mental reflections on such content. These hand-drawn elements are set within an enormous whole that detracts from the images' power to engender discourse on specific historical issues, such as the persistence of racial injustice in America. Darboven's subject is potentially as much these events as it is, in fact, the gradual dilution and dissolution of our moral sensitivity—or humanity's inevitable insensitivity to, and repression of, past transgressions—due in part to the influence of media technologies, spectacle culture, and late-capitalist ideology.

Amongst the sea of framed panels, it is possible to pick out the title page from a publication about World War I: the title itself, "Der Welt Krieg," is rendered dramatically in a bright red and yellow font. There are frames containing numbered photographs and captions that document common wartime scenes rather than events of pivotal historical importance. One framed pair of pages (sheets 27 and 28) shows Turkish soldiers, wounded Germans, and members of the Polish army in the act of surrender, as well as idealized portraits of military men. On the same page is an image of civilians gathered in front of a posted notice or newspaper—one providing the sort of "newsworthy" information generally not given by Darboven's work. But then, around the corner from this display, there is a three-dimensional kiosk—the sort of cylindrical structure used for public postings, placed at sites of heavy pedestrian traffic in European cities. The kinds of notices regularly affixed to this structure are of little or no consequence to the "wissenschaftlich" historian: advertisements for bars, movie posters, placards about lost cats or guitar lessons, and the like. The competitive activity of layering these materials that jockey for visibility results in a weathered surface—a palimpsest of commercial one-upmanship, with palpable residues of glue, paste, torn bits of paper, and random, rusted staples. Here in the gallery this fragment of architecture is barren and sterile, save for a uniform coating of gray paint. The dull abstraction of the kiosk—similar in color to other things on display—promotes a renewed awareness of the object's surrounding context. Indeed, there is an ironic punch in realizing that the artist wishes to deny the use-value of one of the few objects within the installation that normally functions as a vehicle for transmitting information. This denial prompts a consideration of the whole of Darboven's work as a survey of the different means of conveying "history" in particular and

"information" more broadly. Her project functions as a collection of posting, affixing, displaying, exchanging, or presenting information, with varying degrees of social efficacy, efficiency, fantasy, transparency, deception, and so on.

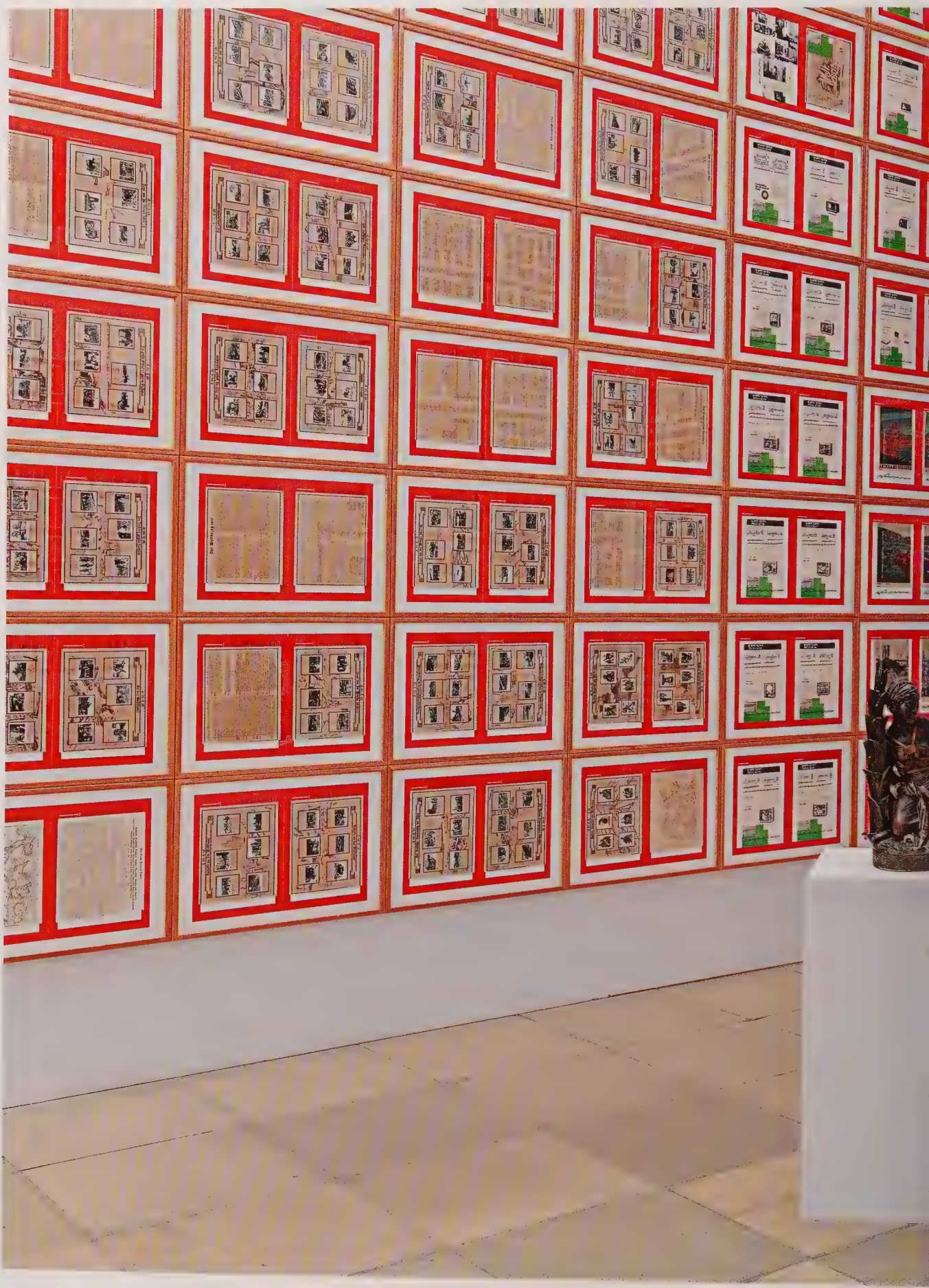
Darboven's *Kulturgeschichte* employs many means to signify the notion of absence, and to point to the idea of a sheer loss of interpretation. Her project refers to the reality of archiving, processing, recalling, and preserving increasingly vast amounts of cultural material, but she stops short of ostensibly or didactically deriving meaning from this information collection. Hanne Darboven becomes a surveyor of the jagged edge between memory and forgetting, revealing the force and scope of some of memory's losses—its technical dropouts, its burials, omissions, eclipses, and denials.

Dan Adler

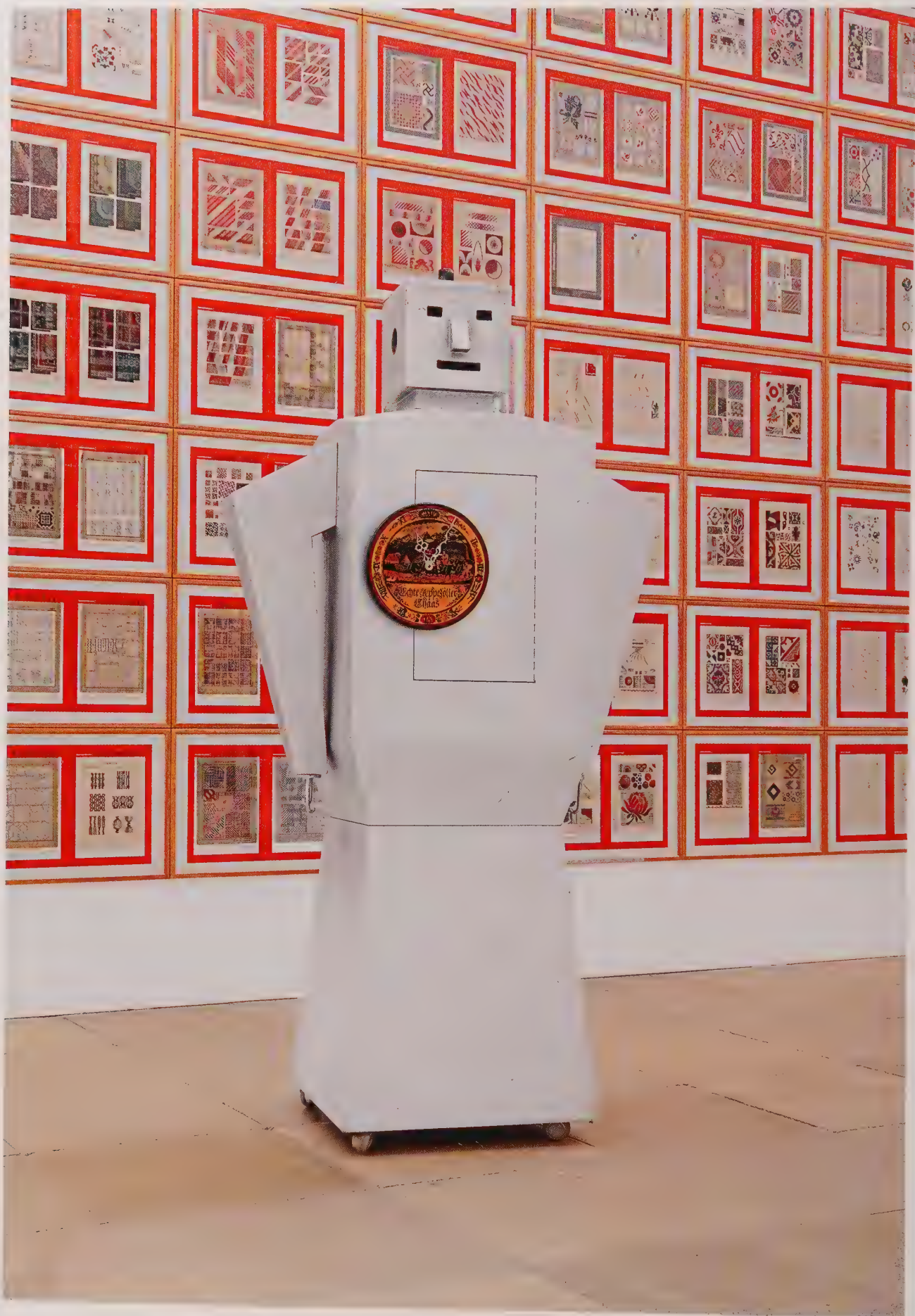




Kulturgeschichte 1880–1983 (Cultural History 1880–1983), 1980–1983, Haus der Kunst, 2015/16







Kulturgeschichte 1880 – 1983 (Cultural History 1880 – 1983), 1980 – 1983, Haus der Kunst, 2015/16







Kulturgeschichte 1880 – 1983 (Cultural History 1880 – 1983), 1980 – 1983, Haus der Kunst, 2015/16

Wunschkonzert, Opus 17 A und B, Opus 18 A und B
(Request Program, Opus 17 A and B, Opus 18 A and B),
1984

Collage, felt-tip pen on paper, greeting cards
1,009 sheets, 29.7 × 21 cm each

The title of this work refers to a program of the Norddeutsche Rundfunk (North German Radio). During the broadcast, listeners participated by calling in and making musical requests that would serve as congratulations to friends or family members on birthdays or other occasions. As a result, the program was shaped by a heterogeneous mixture of hits, pop songs, religious hymns, and classical compositions. The reference to this Sunday afternoon radio broadcast is already apparent in the index sheet. Below the wavy lines so typical of Darboven—which in this instance also trigger associations with sound waves—is the title *Wunschkonzert* (Request Program), with “NDR,” a reference to the station, standing right-justified immediately below.

Darboven structured the work in four parts: Opus 17 A and B, and Opus 18 A and B. Each part consists in turn of thirty-six “poems,” each of which is arranged in seven vertical rows. Each poem begins with a title page with its own old-fashioned confirmation congratulation card collaged onto a hand-drawn grid structure. Darboven labels each of these title pages vertically with the respective title. Pagination is positioned centrally at the bottom of the page; each vertical row begins with “X” and is then numbered from 1 to 6. The six pages of the “poem,” on which increasing and decreasing numbers and lines are notated, follow Hanne Darboven’s system for calculating the checksums for a century. *Wunschkonzert* is based on the calculations of *24 Gesänge* (24 Songs) (pp. 212ff.). Her calculations do not have the goal of mathematical demonstration, but are instead used freely according to her own system. “My systems are numerical concepts that function according to the laws of progression and / or reduction in the manner of a musical theme with variations.”¹ The visual work *Wunschkonzert* can be displayed either in the form of individual pages in binders or as a framed work on the wall.

Particularly conspicuous in the case of *Wunschkonzert*—aside from the juxtaposition of kitsch with the disciplined rigor of Darboven’s working method—is the fusion of musical and literary terminology. Darboven increasingly used the term “opus” after

beginning to translate her visual work into music. In *Wunschkonzert*, she also called the individual calculation sequences “poems,” thereby introducing a structure for a smaller unit. In doing so, she created a link between the two principles that shape her work in significant ways: music and literature. Her interdisciplinary understanding allows the nostalgic moment of an homage to a single day in the life of an individual—for example a confirmation—to stand alongside and to contrast with the rational continuum of time. In *Wunschkonzert*, then, two contrary perceptions or conceptions of time are interlocked: the uniqueness of moments in a human life and their emotional charge on the one hand, and the continuous, unending flow of time on the other.

Anna Schneider

- 1 Hanne Darboven, quoted in Evelyn Weiss, “Ein Monat, ein Jahr, ein Jahrhundert: Zu den Arbeiten von Hanne Darboven,” exh. cat., XII Bienal de São Paulo (Cologne: Druckhaus Deutz, 1973), n.p.



~~~~~  
"Wunschkonzert"  
NDR  
heute/today

„1984“

36 Gedichte  
Stückwünsche  
~~~~~  
und Musik

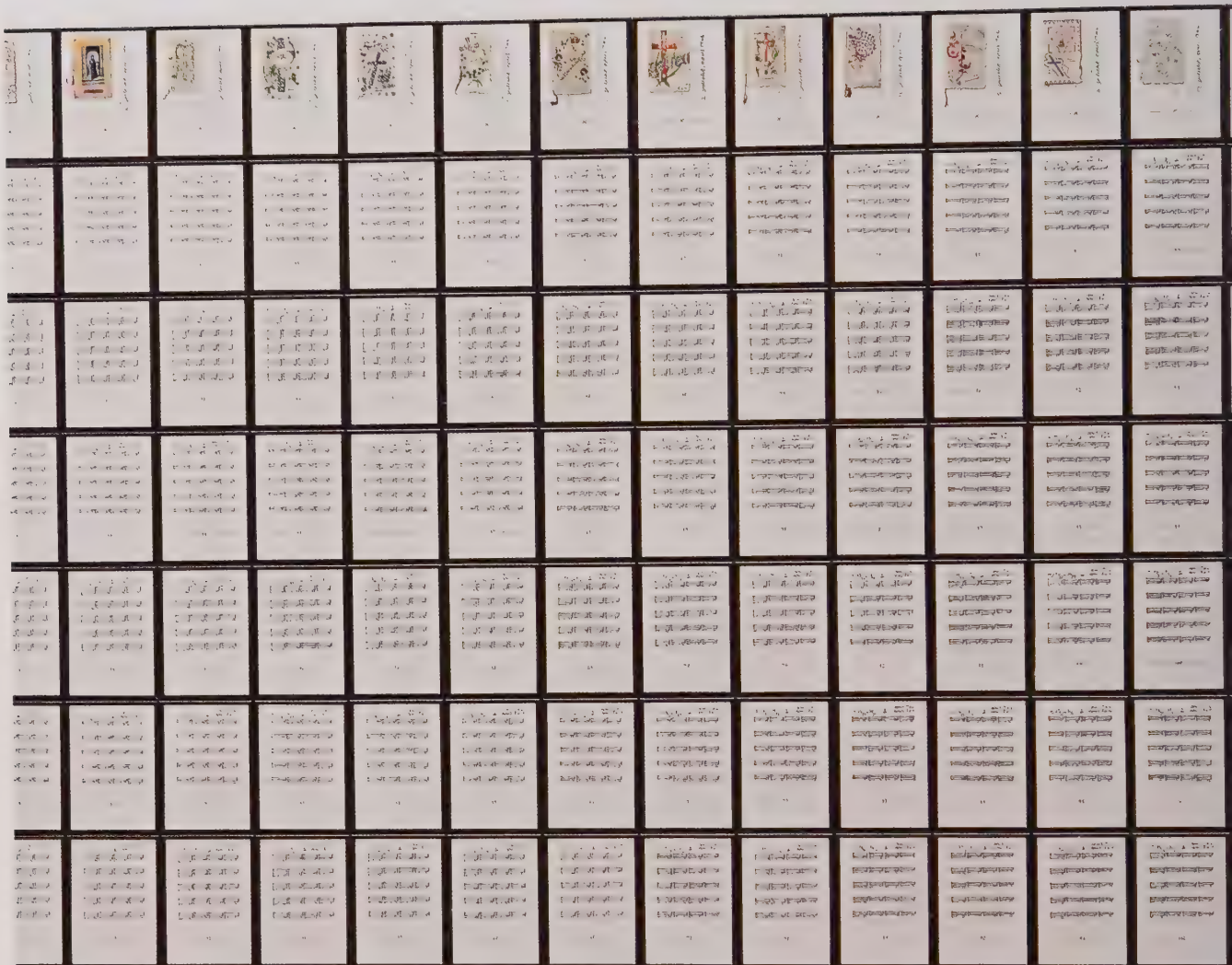
~~~~~  
opus 17a, 17b

~~~~~  
opus 18a, 18b

1+1 → 1, 2 2 → 1, 2

~~geleitet beistehend (+c) ;
Name darüber steht~~

X





Wunschkonzert, Opus 17 A und B, Opus 18 A und B

(Request Program, Opus 17 A and B, Opus 18 A and B), 1984, Haus der Kunst, 2015/16

36 x dichte, B, c, d opus 17b →
 1.) $\frac{2}{11} - \frac{7}{16}$ $\frac{1}{2}$ opus 18a ↓

2	7	3	8
4	9	5	10
6	11	7	12
8	13	9	14
10	15	11	16

_____ 1 _____

1.) $\frac{6}{52} - \frac{56}{47}$ $\frac{2}{3}$ opus 17b →
 opus 18a ↓

61	56	60	55
59	54	58	53
57	52	56	51
55	50	54	49
53	48	52	47

_____ 2 _____

1.) $\frac{7}{16} - \frac{12}{21}$ $\frac{3}{4}$ opus 17b →
 opus 18a ↓

7	12	8	13
9	14	10	15
11	16	12	17
13	18	14	19
15	20	16	21

_____ 3 _____

36 x dichte, A, c, d opus 17a ↓
 1.) $\frac{2}{11} - \frac{7}{16}$ opus 18b →

1	2	7	17	12
3	18	18	13	
4	19	14	14	
5	20	15	15	
6	21	16	16	

_____ 1 _____



1. Seelicht, Opus 17b →

X

Erdkunde I, II, III (Geography I, II, III), 1986

Collage (photocopies, photographs), offset printing,
felt-tip pen and pencil on paper
723 panels, 70 × 50 cm each
10 school wall charts with wooden stands

In terms of basic structure, Hanne Darboven's *Erdkunde* consists of three parts, each having an index, and 723 panels. Each panel in turn consists of four collaged sheets in A4 format (21 x 29.7 cm). For the composition of the panels, Darboven combines the written drawings that are so characteristic of her work with handwritten citations (transcribed from lexicons), copies of articles, photographs, and small display or wall charts. Also part of the work are ten large display or wall charts set on wooden stands.

Alongside each sheet of written drawings on the first two index panels of the first part of the work, Darboven includes a black-and-white photograph showing a view of her studio. Visible in these images are a map, both rolled up and unrolled, a bust of Alexander von Humboldt, and additional objects from the artist's collection. On the five succeeding index pages, Darboven combines her written drawings with citations from the entries for "Erde" (the Earth) and "Erdkunde" or "Geographie" (geography) of the *Grosse Brockhaus Enzyklopädie* (Large Brockhaus Encyclopedia). The quotations appear both in the form of handwritten transcriptions of the respective lexicon articles and in the form of photocopied pages from the articles, which are collaged directly onto the panels. In addition to this linguistic reference to the universal scholar Alexander von Humboldt on the level of quotations, we also find a visual reference to the cofounder of geography as an empirical science, in the use of photographs of Darboven's studio in which his bust can be seen. Both of these visualizations define the work's thematic superstructure.

With the same compositional structure, the index of the second part displays black-and-white photographs showing exhibition views of *Kulturgeschichte 1880–1983* (Cultural History 1880–1983) in the Musée d'Art moderne de la Ville de Paris on fourteen panel pages. On its first panel page, the index of the third part displays collaged pieces of paper bearing notes on the work's structure, and on five additional pages, display or wall charts showing global technological achievements are displayed.

In the contentual materials that follow each of the three indices, Darboven writes out her own encyclopedia of the world through a continuous enumeration of places, objects, landmarks, things, events, and names. This registration resembles a subjective ordering of the world and the universe. In terms of structure and division into chapters, it relies on the layout of *Kulturgeschichte 1880–1983* (pp. 230ff.), and it can be read as an index of that work.

Through the diverse forms of recording described above, Hanne Darboven characterizes a divergence between an object, a process, and its designation. At the same time, through the various forms of visualization and in combination with her written drawings, she reflects on the impossibility of naming and describing all of these objects and processes correctly in all of their density. Through these reflections, she also refers to the characteristics of large encyclopedias, which on the one hand cover a wide spectrum of themes, and on the other hand represent only an attempt to summarize the totality of knowledge.

Although this work can be distinguished in structure and workmanship from Darboven's conceptual day calculations and calendar works, a common motivation can be detected behind both approaches. If the calendar emblemizes a fundamental unit of measurement for structuring time, then Darboven's geography work stands for her undertaking of a registration of the world and its cultural history. After the system of "K-values" (for the German words *Konstruktion* [construction] and *Kasten* [box]) she has worked out in the calendar registrations and day calculations, Darboven appropriates another visual medium for grasping reality, through the quotations used in combination with a variety of visual media, technical artifacts, and objects all treated equally and collected and reproduced in this work. Similarly to the divergent forms of presentation of the "K-values," the various media and forms of visualization in this work stand alongside one another on entirely equal terms, opening up—section by section—Darboven's own perspective on this comprehensive theme.

Nicole Krapat

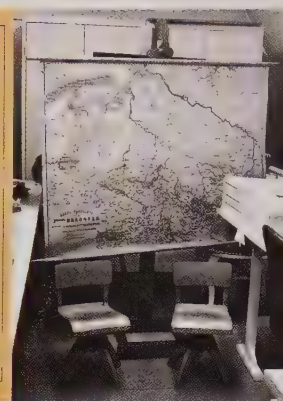
[illegible]

erdkunde / geograph ~~xxxxxx~~;



Maune clarkeoven / 1985/86 --;

The image shows a page from a handwritten manuscript. The text is written in a dense, cursive script, filling most of the page. The handwriting is dark and appears to be in ink. The text is organized into several columns, with some lines starting with capital letters. A circular stamp is visible in the center of the page, containing the text "MAY 1900" and "M.M.". The page is otherwise blank, with no other markings or illustrations.



10

A large, ornate initial 'A' in red ink, followed by a large, ornate initial 'B' in red ink. The text is written in a cursive script, likely a Gothic or similar medieval hand. The page is numbered '10' in the top right corner.

today
1. ~~max~~ 2 pm 2 pm 2 pm / 4 pm 2 pm 2 pm


$$\frac{\text{glucose} + \text{fructose} + \text{maltose} + \text{dextrin}}{\text{dextrin} + \text{glucose} + \text{fructose} + \text{maltose}}$$


The image shows a single page from a historical manuscript, likely the Voynich manuscript. The paper is aged and yellowed. The layout consists of a large central rectangular area containing a grid of small, illegible characters. This central area is flanked by several columns of text written in a dense, cursive script of unknown origin. At the bottom center, there is a circular stamp with the text "BIBLIOTHEQUE" and "MUSEUM" around a central emblem.

[illegible]

90-666-16615 PAGE (7)

[illegible]

erfolgt eine rasche Einstellung der Gitterhöhe gegen die Zeit (Abb. 1). Nach 200 s ist die Gitterhöhe auf 100% des Anfangswertes zurückgefallen. Nach 250 s ist die Gitterhöhe auf 100% des Anfangswertes zurückgefallen. Nach 250 s ist die Gitterhöhe auf 100% des Anfangswertes zurückgefallen.

The image shows a page from a handwritten manuscript, possibly a calendar or account book. The page is divided into sections by horizontal lines. The text is written in a cursive script, likely from the 18th or 19th century. A central section contains a circular stamp with the text "Glasgow" and "1845". The text is written in a dark ink on aged, slightly discolored paper.

[illegible]

Gold. W. K. S. Frick (7c); * 21

4

BIBLIOTHEQUE
MUSEUM

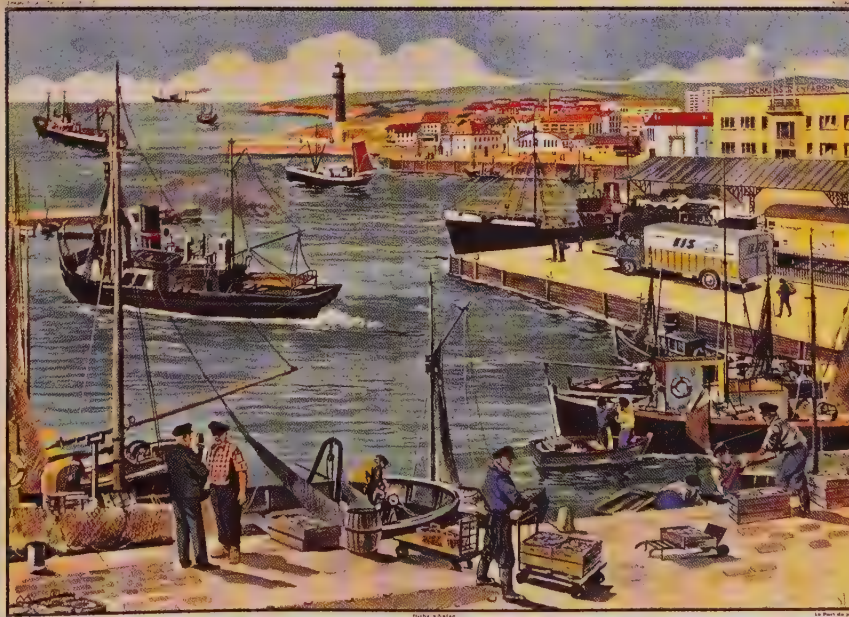
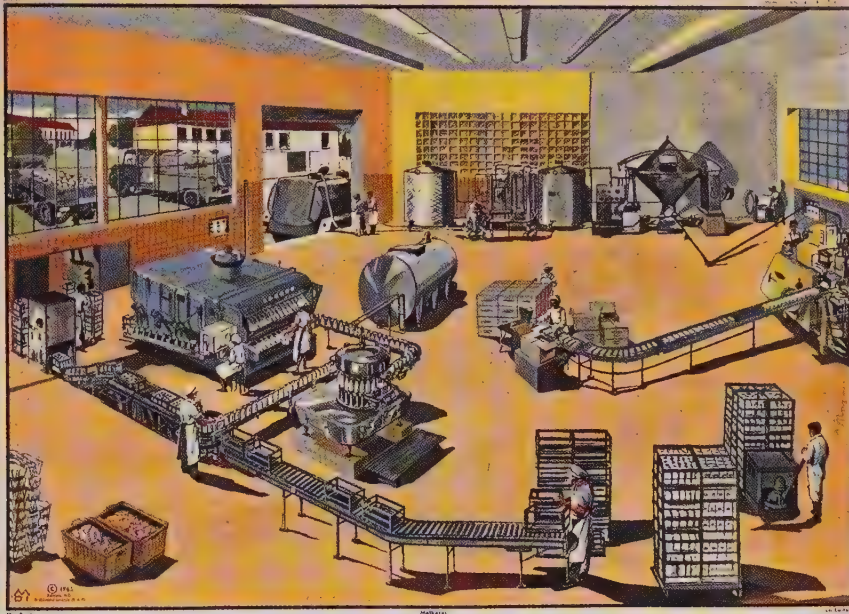






Erdkunde I, II, III (Geography I, II, III), 1986, Haus der Kunst, 2015/16





School wall charts from *Erdkunde I, II, III* (Geography I, II, III), 1986

Atta Troll, 1988

Felt-tip pen on music score paper
125 sheets, 29.7 × 21 cm each

Heinrich Heine's epic poem is hung in five rows, each containing 25 sheets. Hanne Darboven translated the literary work *Atta Troll. Ein Sommernachts-traum* (*Atta Troll: A Midsummer Night's Dream*) (1841/42) into a conceptual wall piece according to the system she developed beginning in the mid-1960s. Following its celebrated prototype, the piece is subdivided into 8 sheets containing Heine's preface and 117 sheets of verse adaptation—that is to say, Darboven's specific translation of the poem into numbers, notes, and wavy lines.¹ On a total of 125 music score sheets in DIN-A4 format (29.7 × 21 cm), which the artist had prepared especially for her work,² she reworked Heine's poem in the mixture of number systems and wordless lines that is so typical of her approach.

Darboven processed Heine's socially critical epic poem by counting the individual words in every line of verse and—in keeping with her notation system—assigning each number a specific pitch, with 0 standing for D', 1 standing for E', 2 standing for F', and so on. She then transferred these tones into the scale of the music score, filling the remaining space with wavy lines. This transformation of text into music, this "appropriative recopying,"³ is literally an adaptation of Heine's text, a reprocessing of the literary model in a different medium.

A recording of *Atta Troll* was produced as a supplement to the reprint of the book bearing the same title.⁴ Darboven recorded the work in 1997—not as an instrumental piece, however, as one might assume, given the use of music notation, but instead by reading the counted-out numerals of her own work.

Agata Klaus

- 1 The U-shaped wavy lines used in Darboven's work beginning around 1970 are referred to variously in the literature: Joachim Kaak refers to "Schreiblinien" (written lines) in the essay "Hanne Darboven: 7 Tafeln, II, 1972/73" (1997), initially printed in *Hanne Darboven, John Cage*, ed. Staatsgalerie moderner Kunst München (Ostfildern: Hatje, 1997), pp. 12–37; reprinted in *Hanne Darboven: Ein Reader; Texte zum Werk*, ed. Zdenek Felix (Cologne: Oktagon, 1999), pp. 106–127; Lucy Lippard calls them "brain waves" and "wave drawings" in "Hanne Darboven: Deep in Numbers," *Artforum* 12 (October 1973), pp. 35–39; and James Collins refers to them as "abstract following 'u'" in "Hanne Darboven, Leo Castelli Gallery, Downtown," *Artforum* 12 (September 1973), pp. 83–87.
- 2 In this case, the A form of the music score sheets was used, with the numbering beginning with the bottommost line. In the B form, the numbering begins with the uppermost line.
- 3 Thomas Wagner, "Schreibe hinauf und schreibe hinunter, schreibe nach wie vor: Bewegung durch Schrift in der 'Schreibzeit'," in *Hanne Darboven: Schreibzeit*, ed. Bernhard Jussen, Kunstwissenschaftliche Bibliothek 15 (Cologne: Verlag der Buchhandlung Walther König, 2000), pp. 85–98, here p. 94.
- 4 Appearing originally as the catalogue to the Darboven exhibition held in the Kunstmuseum Luzern, Lucerne, in 1975; a reprint with accompanying CD appeared in 1997, published by the Griffelkunst-Vereinigung Hamburg under the title *Hanne Darboven liest...* (Edition der Griffelkunst-Vereinigung Hamburg).

9
8
7
6
5
4
3
2
1

attahroll vorrede
 «—————»

9
8
7
6
5
4
3
2
1

—————

9
8
7
6
5
4
3
2
1

—————

9
8
7
6
5
4
3
2
1

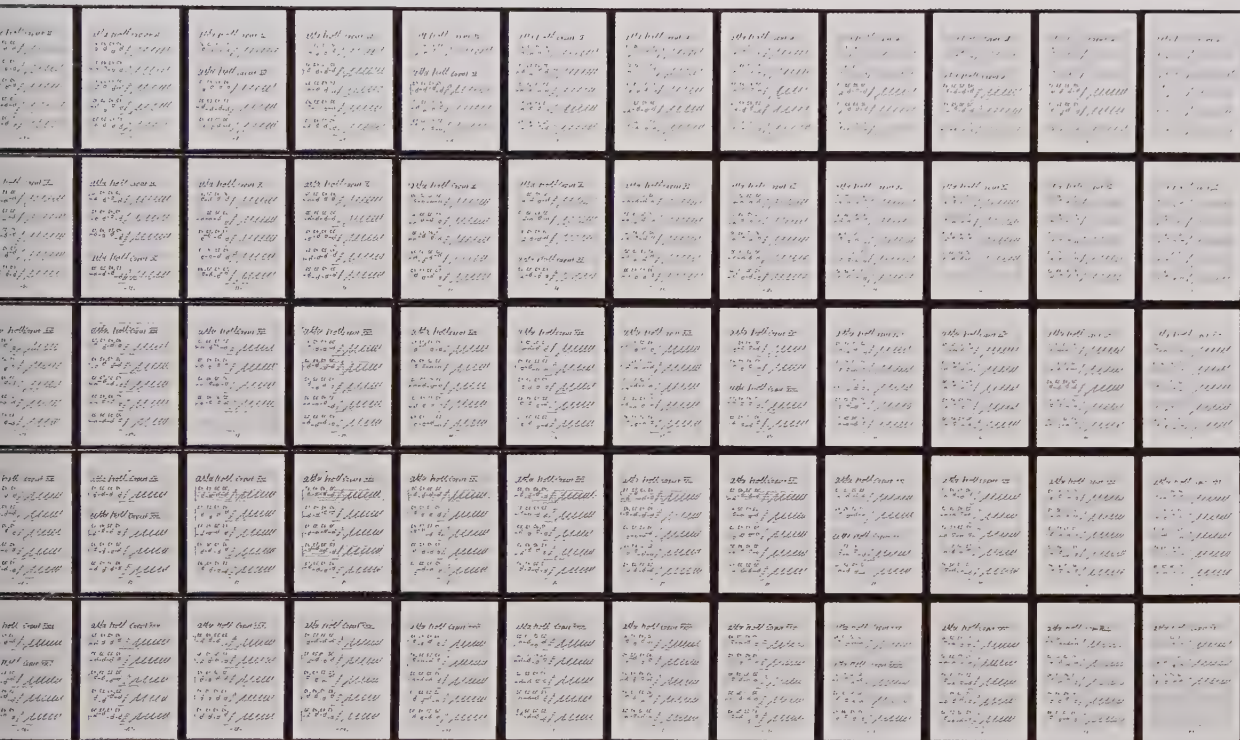
AHa troll
 Epell
 caput I → caput xxvii

9
8
7
6
5
4
3
2
1

Dezember, 1846 Paris,
 Heinrich Heine

9
8
7
6
5
4
3
2
1

Mandankovell, Feb 1989
 am 10. 11. 1989
 —————
 VIII



Quartett ›88‹ (Quartet ›88‹), 1988

Antique wax store-window mannequin, clothed, without arms, ink, photographs, and offset lithography on paper
745 sheets, 42 × 29.7 cm each
Mannequin: 177.8 × 48.2 × 25.4 cm

Darboven dedicates *Quartett ›88‹* (Quartet ›88‹) to four women who contributed greatly to the arts, literature, politics, science, and society in the early twentieth century: Marie Curie, Rosa Luxemburg, Gertrude Stein, and Virginia Woolf. Just under half of the 745 pages of this work are made up of Darboven's customary date calculations for each day in 1988, in chronological order. An image of a mannequin representing a turn-of-the-century stenographer, standing next to a stenotype machine, is placed on the top left corner of each of these pages, with the numbers for the date and its sum represented as notes on a musical bar below. The rest of the page is filled with Darboven's U-waves. On the date of each woman's death, her own image replaces that of the mannequin. On the birth dates, a section of additional pages dedicated to the woman in question replace the customary calculation page for that date and interrupt the chronological flow, constituting another couple hundred pages of the work. Some of these pages include entries from the *Brockhaus Encyclopedia* which discuss the life and accomplishments of the woman, as well as entries from the Stein Cultural Timetable highlighting contemporaneous events. Some pages give the image of the woman on the top left, juxtaposed with the image of the mannequin on the bottom and more of Darboven's calculations in the right-hand column. After the date calculations for 1988, the last forty pages of the work depict Stein's *A Birthday Book* on the top half of the page, with the corresponding dates on the bottom half.

The image of the stenographer contrasts both visually and thematically with the quartet of women. The photograph of each woman, displayed on her death date and juxtaposed with the stenographer image on some of the pages in her birth date section, is a headshot, showing her shoulders and face against a neutral background. The stenographer, on the other hand, is shown full body, in Darboven's studio-home. Despite this, the mannequin lacks the one body part that would allow her to actually perform her task of writing: her arms. Stenography and secretarial work, among the few jobs considered appropriate for women, were thought to be merely mindless, me-

chanical, repetitive work, suitable to a woman's patience and attention to detail. While their male bosses were valued for their minds, women were seen as the bodies—the hands, the ears—that enacted the mechanical labor mandated or envisioned by the male mind. The four women Darboven dedicates *Quartett ›88‹* to, in contrast, were valued for their intellectual contributions to society. Darboven's writing, too, it is implied, is more than mere mindless, mechanical transcription. Indeed, Darboven considered herself to be first and foremost a writer, and it is no coincidence that two of the four women in the quartet (Stein and Woolf) were writers.

Victoria Salinger

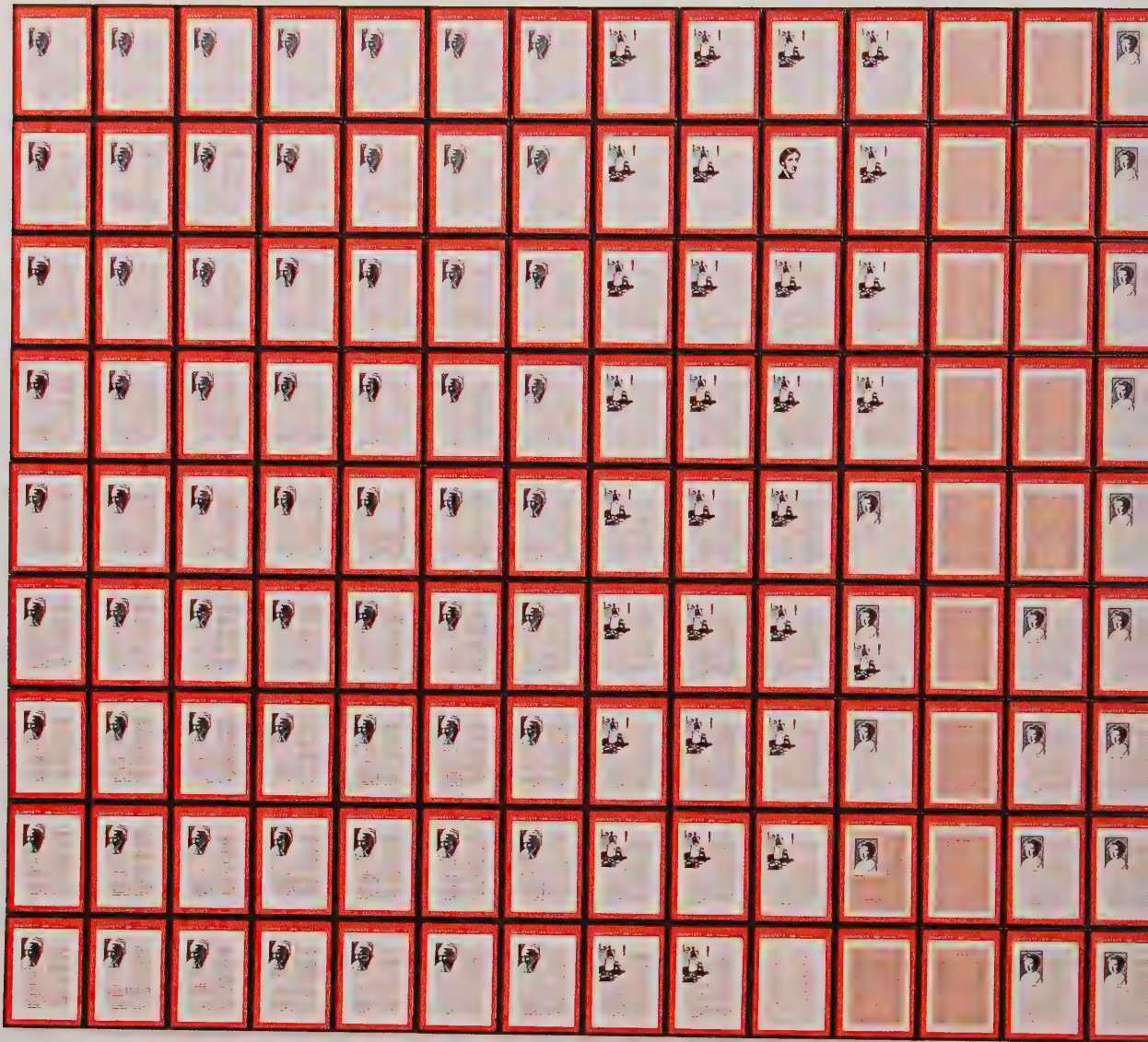
QUARTETT ›88‹ ———: heute



Virginia Woolf

37, 25. 1. 1918

Handwritten musical notation on a five-line staff. The notation includes notes, rests, and a bar line. Above the staff, the numbers "25", "1", "1", "8", and "35" are written. Below the staff, the words "heute" and "today" are written, followed by "gedankenstreich(=) / clasp(=)" and a semicolon. The notation is heavily scribbled over with horizontal lines.





M Opus 26 Quartett, Rutherford / Niels Bohr, Modelle 1 bis 99 (M Opus 26 Quartet, Rutherford / Niels Bohr, Models 1 to 99), 1988 / 89, 1992

22 volumes (9,817 sheets), 42 × 29.7 cm each

517 work sheets, 42 × 29.7 cm each

Index, handwritten notes, and transcriptions of models

1 to 9, 29.7 × 21 cm each

Short story M1,1 – M9,99 (ca. 6,000 sheets), 29.7 × 21 cm each

Hanne Darboven referred to this work with the words “great theme, great work!”¹ already alluding for the first time to the fact that this theme would be worked up in a number of different forms to assume her typical realizations: 1. as a logical realization of all 99 models in 22 volumes on nearly 10,000 pages; 2. as a workbook encompassing 517 work sheets; 3. as a musical score for a string quartet that would allow models 1 to 9 to become audible; 4. as a short story encompassing models 1 to 9, in which the written-out numbers, the so-called number words, would be reproduced using a typewriter on more than 6,000 pages. With the memory of the physicists Niels Bohr and Ernest Rutherford, and of Bohr’s model of the atom, along with numerous cross-references in the form of notations, memories of Denmark, and the artist’s own form of reducing numbers to their smallest parts, Darboven referred to this work as “a plea for the peaceful, economical use of atomic power.”² The foundation of the work, which goes back to the constructions drawn in New York City in 1966/67, is the odd numbers from 1 to 99, which are run through undivided, each in three variants. Each number is fractionalized in up to 99 places.

1. In an arrangement consisting of 9,817 pages in 22 volumes, organized in ring binders, Darboven arranged models 1 to 99. An introduction appears before the first model begins with its counting; this is supplemented on the following pages by collaged materials. Darboven indicated the writing directions with “alpha” for horizontal and “beta” for vertical; M stands for model throughout. Appearing first are inscribed postcards that show a mailman standing next to his bicycle in front of a half-timbered house. After the postcards comes a collage of notations, containing records, citations, photos, musical notes, and graphic elements. These are followed by the series of calculations. Before the beginning of each new model is a one-page introduction displaying the photograph of the model of the atom.

2. The series of 517 work sheets also begins with an illustration of the model of the atom. This is followed by informational texts on Rutherford and Bohr. Appearing in a brief sequence are the artist’s own photographs from Denmark, which form a transition to a large collage of notations. Found below this are notations with numbers and calculations, graphic elements, musical notes, and quotations. The following main portion of this part of the work consists of handwritten notations of figures in the form of numbers and the corresponding calculations. Particularly through the beginning of this realization, it becomes clear that the collaged notations represent a kind of construction of the total work of art and its structures.

3. From the beginning, the title *Opus 26*, with the added word *Quartet*, suggests that a musical setting also belongs to the work. Here, the setting is a string quartet, in the classical instrumentation with violins I and II, viola, and cello. In a special visual form, we experience the direct juxtaposition of Darboven’s autographs—handwritten on HD pre-printed musical score paper—and Friedrich Stoppa’s first transcriptions, which are notated directly onto Darboven’s autographs. The concrete collaboration between these two musicians is conveyed in a special way, and depicted like a constructive dialogue. The ascending volume of notes from models 1 to 9 is also made visually comprehensible. The string quartet was premiered in its acoustic form on June 16, 1990, at the Kunsthalle Basel.

4. The short story of models 1 to 9, finally, was produced in 1992/93: In a compilation of models 1 to 9, Darboven writes out the figures 1 to 99 in the alpha version, as well as in the beta version; here, the numbers are written out as words. The counting continues up to the actual named number, also in written-out form, which results in the enormous volume of some 6,000 pages.

Florentine Gallwas

1 Hanne Darboven, quoted in Ernst A. Busche, “Ausgewählte Werke,” *Hanne Darboven: Kinder dieser Welt*, exh. cat., Staatsgalerie Stuttgart (Ostfildern: Cantz, 1997), p. 168

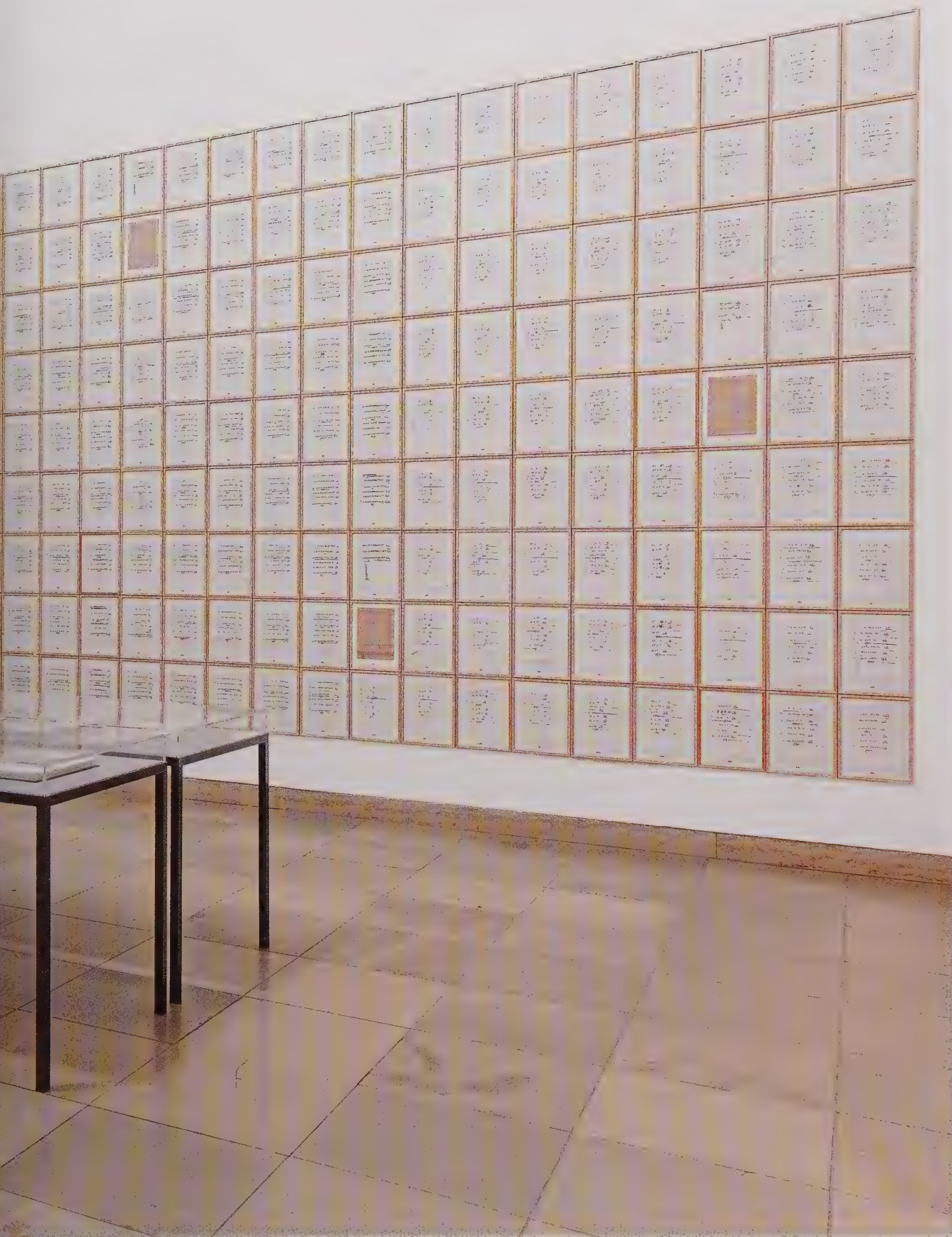
2 Ibid.



M Opus 26 Quartett, Rutherford / Niels Bohr, Modelle 1 bis 99

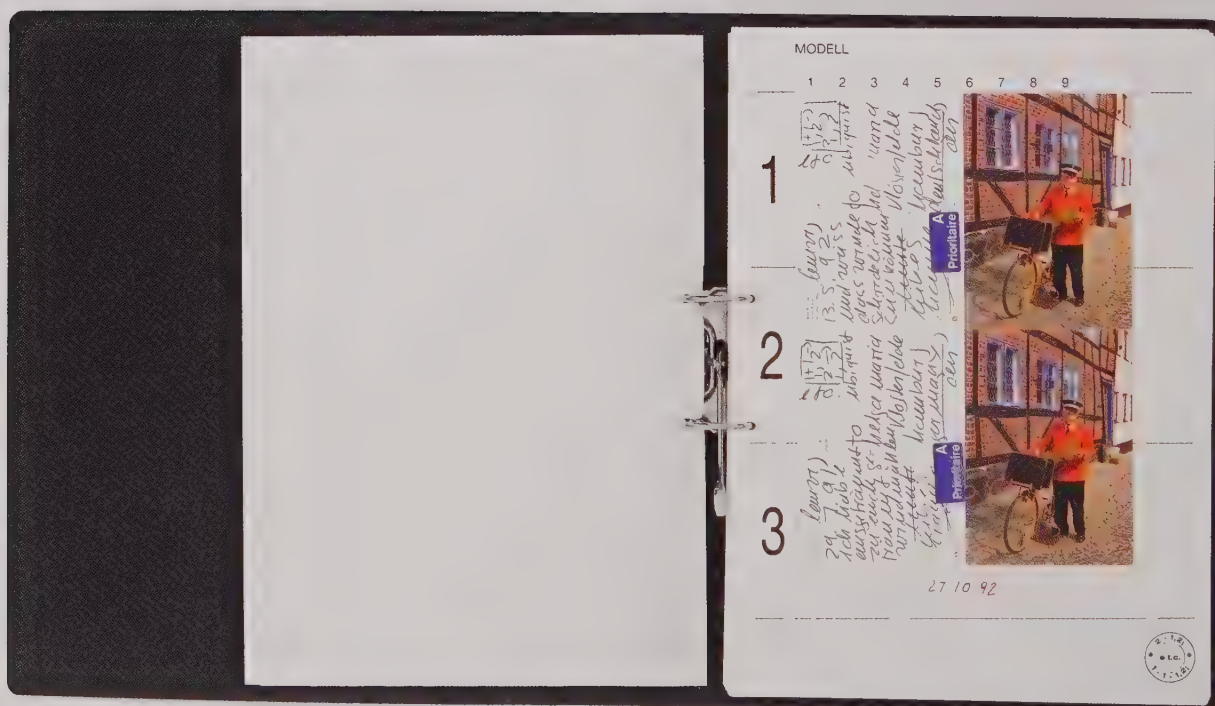
(M Opus 26 Quartet, Rutherford / Niels Bohr, Models 1 to 99), 1988 / 89, 1992 (detail)





M Opus 26 Quartett, Rutherford / Niels Bohr, Modelle 1 bis 99

(M Opus 26 Quartet, Rutherford / Niels Bohr, Models 1 to 99), 1988 / 89, 1992, Haus der Kunst, 2015 / 16



M Opus 26 Quartett, Rutherford / Niels Bohr, Modelle 1 bis 99

(M Opus 26 Quartet, Rutherford / Niels Bohr, Models 1 to 99), 1988 / 89, 1992 (details from the 22 volumes)

Kurzgeschichte

M 1,1
alpha

-

-

-

-

beta

-

-

-

*

*

*

*

*

- 1 -

Kurzgeschichte

M 3,6

alpha

04 eins zwei drei vier

06 eins zwei drei vier fünf sechs

08 eins zwei drei vier fünf sechs sieben acht

*

05 eins zwei drei vier fünf

06 eins zwei drei vier fünf sechs

07 eins zwei drei vier fünf sechs sieben

*

06 eins zwei drei vier fünf sechs

06 eins zwei drei vier fünf sechs

06 eins zwei drei vier fünf sechs

*

beta

04 eins zwei drei vier

05 eins zwei drei vier fünf

06 eins zwei drei vier fünf sechs

*

06 eins zwei drei vier fünf sechs

06 eins zwei drei vier fünf sechs

06 eins zwei drei vier fünf sechs

*

08 eins zwei drei vier fünf sechs sieben acht

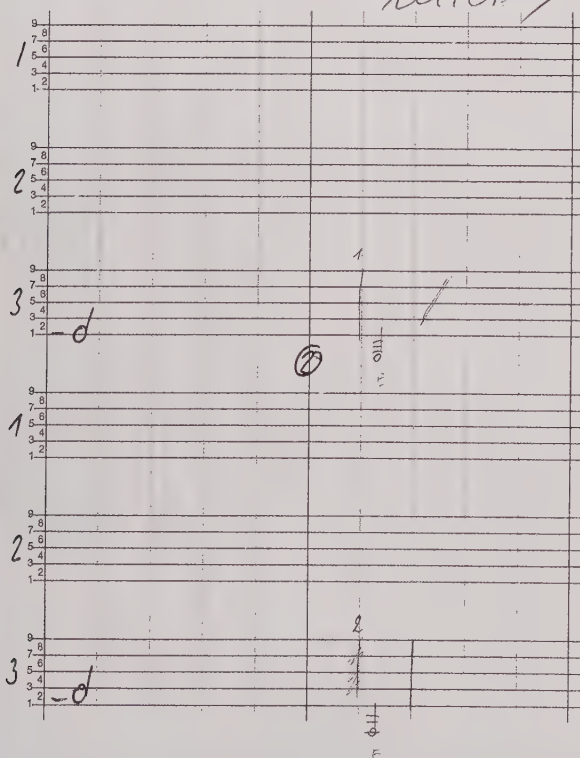
07 eins zwei drei vier fünf sechs sieben

06 eins zwei drei vier fünf sechs

*

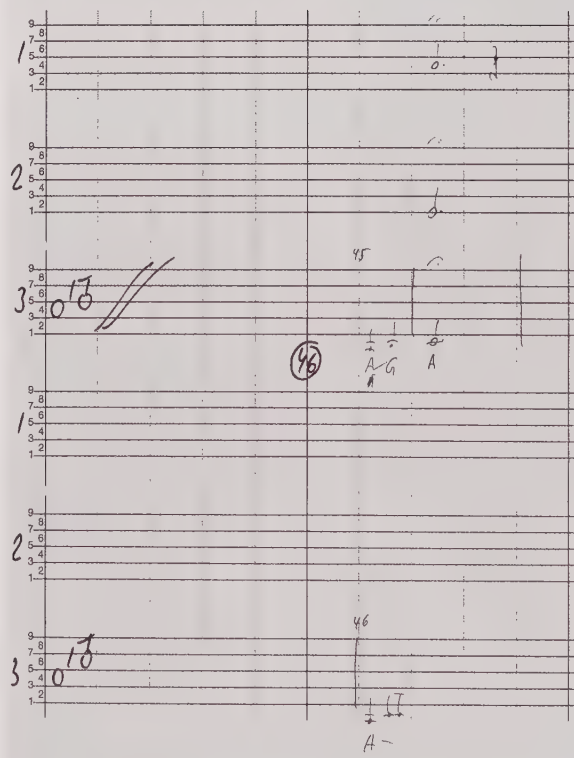
- 422 -

M1 16.10.89 *Leiber/Bohr stoppt*
① *Mann +*
Micha



M1

④



Geigensolo, o. Op.
(Violin Solo, without Opus No.), 1992

Printing, pencil, and felt-tip pen on Darboven's
preprinted music manuscript paper

A form

31.5 × 43.5 × 3 cm

Dated 1992, *Geigensolo, o[hne] Op[us]* (Violin Solo, without Opus No.) was composed during the phase when Darboven was occupied with the composition of a number of chamber symphonies (Opuses 38 to 41). Darboven's notation is displayed in a unique form in juxtaposition with conventional notation on the treble clef. Although the artist left the task of notation in treble clef to the musician and transcriber Friedrich Stoppa as a rule, and later to the musicologist Wolfgang Marx, she shows the translation here in her own handwriting. Displayed—or composed—is the date “22.2.92” (February 22, 1992), titled “Am Burgberg Geigensolo, heute / today” and signed “h.d. + micky, hanne darboven.” Reproduced here as well is her famous trademark, a written-out and then crossed-through dash. The right and left sides of the page display the same composition. The difference lies in the notation: On the left, the composition is notated in the numerical positions 0 to 9, and on the right, in treble clef—although numbers remain visible underneath, on Darboven's special preprinted music score paper.

Here, the date 22.2.92 is composed as follows: Darboven positions 22 pairs of quarter notes on line position 2 (standing for the 22nd day), 2 pairs of quarter notes on position 0/2 (standing for February), 9 pairs of quarter notes on position 0/9, and 2 pairs of quarter notes on position 0/2 (standing for the year 1992). These are followed by a dash epilogue consisting of 12 pairs of quarter notes on position 3/5. It can be seen from Darboven's autograph that this composition is in A form. This is the form in which Darboven numbers the musical staves ascending from 0 to 9. The B form would involve numbering the staves descending, which she however does not carry out in this composition. Unique to this work is not just the treble clef notated by Darboven by hand, but also the handwritten specification of the meter (here C, that is, 4/4), and the hand-drawn bar lines associated with it.

Florentine Gallwas

am bur, bar, gijim solo:
22.2.92 ~~triste~~ / ~~triste~~;

Handwritten musical score for 'am bur, bar, gijim solo'. The score is written on five staves. The first four staves contain musical notation with notes and rests. The fifth staff contains the text 'Sedavikushidi (+) / dash (+)', followed by a line of text that is partially obscured and ends with a semicolon. The notation includes various note values and rests, with some notes marked with '10' above them.

am bur, bar, gijim solo:
22.2.92 ~~triste~~ / ~~triste~~;

Handwritten musical score for 'am bur, bar, gijim solo'. The score is written on five staves. The first four staves contain musical notation with notes and rests. The fifth staff contains the text 'Sedavikushidi (+) / dash (+)', followed by a line of text that is partially obscured and ends with a semicolon. The notation includes various note values and rests, with some notes marked with '10' above them.

Fin de Siècle – Buch der Bilder (Fin de Siècle – Book of Pictures), 1992/93

520 work sheets, 29.7 × 21 cm each

42 picture panels, 50 × 70 cm each

54 albums, 40 × 60 cm each

The work *Fin de Siècle – Buch der Bilder* (Fin de Siècle – Book of Pictures) consists of three elements:

The first part is comprised of 520 pages that are structured into two sections and installed on the wall in frames. Darboven performed day calculations for the years 1988 and 1989, structured by month (I–XII), according to her typical system. The calculations—for 1988 in words and numerals in the form of a square, and for 1989 noted as numerals only—are preceded by an index page (and a further title page) as well as 42 pictorial motifs from *Bilddokumentation* >78< (Picture Documentation >78<); in this work, Darboven had combined objects from her collection from the categories of “history,” “intellectual development,” and “technical development.” The title page gives an indication of what *Bilddokumentation* >78< concerns. Here, the artist made a formula-like note on a postcard: “History takes place by itself, that is historical time —[Evolution].-; intellectual history, technical history) what humankind did:—mutual influence—man and machine.” Thus her theme is human evolution and an appreciation of history, which she renders visible based on concrete things.

The 42 picture panels in the second part have each been collaged out of 3 pictorial elements; the central motif is always a labeled, categorized, and numbered illustration from *Bilddokumentation* >78<. In the upper right corner Darboven mounted the “Ubiquist” card *Burgberg* and a further photograph that features an object in her studio. As in many of her works, what she did here was to weave major historical questions into her own biography. What is interesting is that here she did this almost exclusively on the visual “object” level.

The third part is made up of 54 albums, which are in turn divided into 4 sections. The strikingly patterned red-and-white pages of the ring-bound “picture books” take up the ornamentation on the cover of an Insel edition of Rainer Maria Rilke’s *The Book of Pictures*. Photographs of four pages from Darboven’s edition of the volume of poetry have been collaged onto each page of the first album.¹ In another 4 albums, labeled “Workbook 88, 1st and 2nd

Part” and “Workbook 89, 1st and 2nd part,” she placed photographs of her 188 work sheets. The main part comprises 48 albums that make reference to the years 1988 to 1999. Borrowing from the structuring of Rilke’s books, the albums are subdivided into two parts, each with two subchapters. Here she inserted photographs of her notes, objects from her studio, and her day calculations in the form of U-waves, as well as their transcription into music, into the albums. The last album, “Epilogue, 1st Part / 2nd part,” is made up of a pictorial motif and photographs of a series of notes from 1992, such as, for example, “nobody is perfect.” Parallel to working on *Fin de Siècle – Buch der Bilder*, in 1989 and 1990 Hanne Darboven also transcribed the work into the symphony *Fin de Siècle, Opus 27*.

Darboven, who had concerned herself with Rilke since 1988, made reference to him in multiple respects. Rilke’s poetry is objectified in *The Book of Pictures*, in particular after he also integrated more recent “thing poetry” into the second edition from 1906. Although there are no doubt great differences between Rilke’s art nouveau / fin de siècle aesthetics and Darboven’s mathematical poetry, like Rilke, she started out from the essence of things—above all in her use of images which she assigned to a larger developmental context. Last but not least, in her work with the years 1988 (which is when the preliminary work began) and 1999, she also dealt with the decade before the turn of a century. The heightened awareness of the passage of time, which inspired the fin de siècle artists to create particularly expressive works, is also the mainspring of Darboven’s *Fin de Siècle – Buch der Bilder* and thus presages an intellectual affinity beyond time and style.

Anna Schneider

- 1 Hanne Darboven bought the 1923 edition published by the Insel Verlag from a used bookstore in 1988. It contains an entry by its former owner, written in 1928, which she takes up in her work as the period from 1928 to 1988. See Elke Bippus, *Hanne Darboven: Kommentiertes Werkverzeichnis der Bücher* (Cologne: Verlag der Buchhandlung Walther König, 2002), p. 101.



Fin de Siècle – Buch der Bilder (Fin de Siècle – Book of Pictures), 1992/93, Haus der Kunst, 2015/16

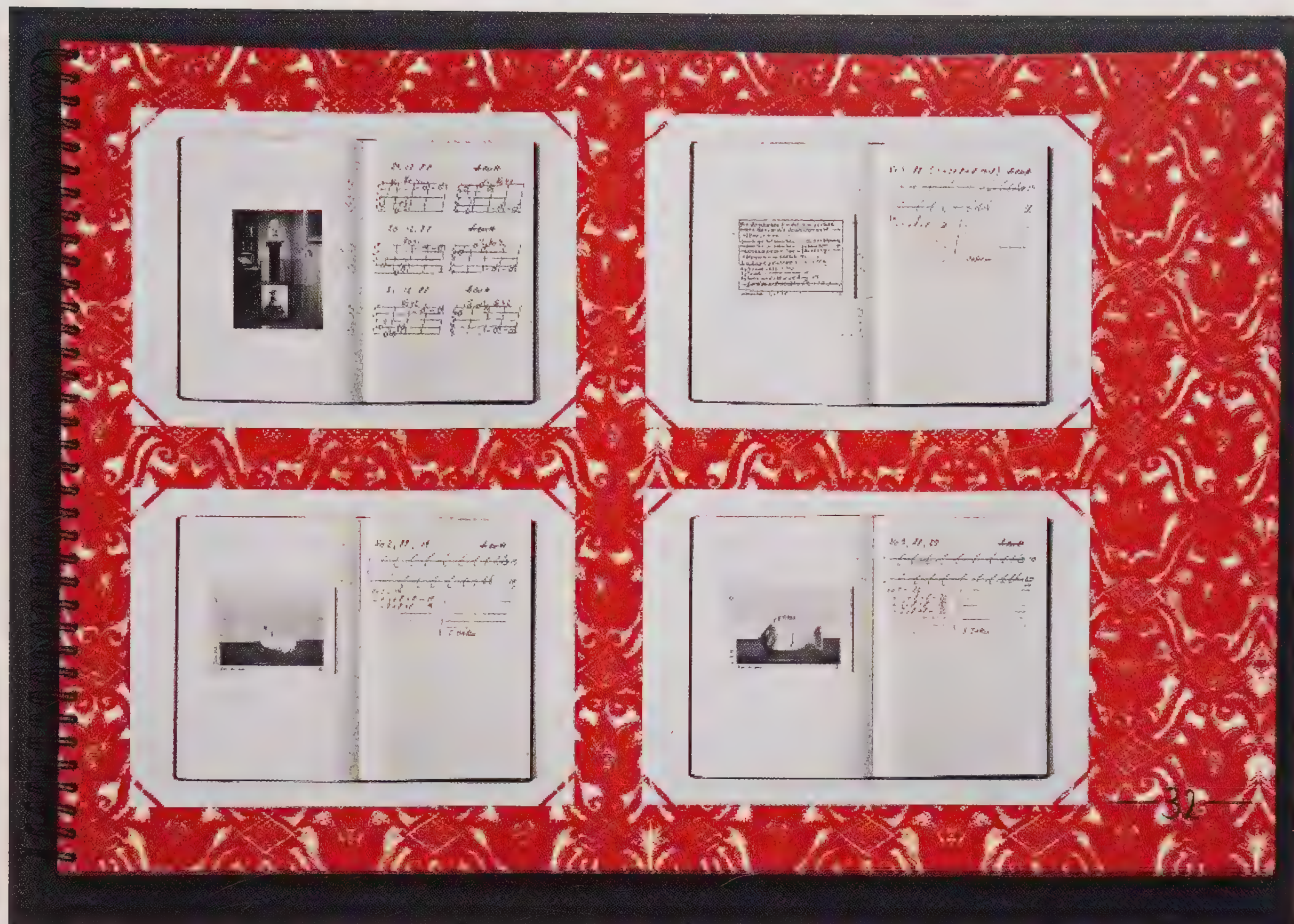




Fin de Siècle – Buch der Bilder (Fin de Siècle – Book of Pictures), 1992/93, Haus der Kunst, 2015/16



Fin de Siècle – Buch der Bilder (Fin de Siècle – Book of Pictures), 1992/93 (albums)



Erfindungen, die unsere Welt verändert haben (Inventions That Have Changed Our World), 1996

Typewritten manuscript, pen and ink, photographs
1,341 sheets, 29.7 × 21 cm each
Display case, 205 × 25 cm (with 10 figures)

Each section of this work is dedicated to a separate inventor and his invention, as well as to a particular decade:

1900 – 1909:

the printing press, Johannes Gutenberg

1910 – 1919:

the telescope, Galileo Galilei

1920 – 1929:

the steam engine, James Watt

1930 – 1939:

the camera, Louis Daguerre

1940 – 1949:

the X-ray, Wilhelm Röntgen

1950 – 1959:

the phonograph, Thomas Edison

1960 – 1969:

the wireless telegraph, Guglielmo Marconi

1970 – 1979:

the telephone, Alexander Graham Bell

1980 – 1989:

the automobile, Gottlieb Daimler

1990 – 1999:

the airplane, the Wright brothers

The work is based on a set of ten souvenir figurines of these inventors, made of tin and produced by the German Technical Museum in Munich in celebration of its seventy-fifth year in existence. The figurines themselves become a part of Darboven's artwork both as images and as the actual objects displayed in a vitrine. The calculations for each date in the decade are separated by month and punctuated with title pages including the image of the vitrine, as well as pages with the image of the specific figurine

for that decade and quotations from the *Brockhaus Encyclopedia*.

Even though the individual inventors for each decade were chosen by the museum and not by Darboven herself, it is not surprising that these figurines would appeal to her. For many of their inventions represent technological advances in transportation and communication, two themes important to the artist's life and work. When Darboven first moved to America in 1966, she traveled via ship. Around this time, advances in jet-powered aviation began to make commercial flights, and thus international travel, faster and more affordable. Darboven and her peers exhibited and exchanged artworks and ideas across oceans, and it is in part such technological advances in transportation that made this possible.

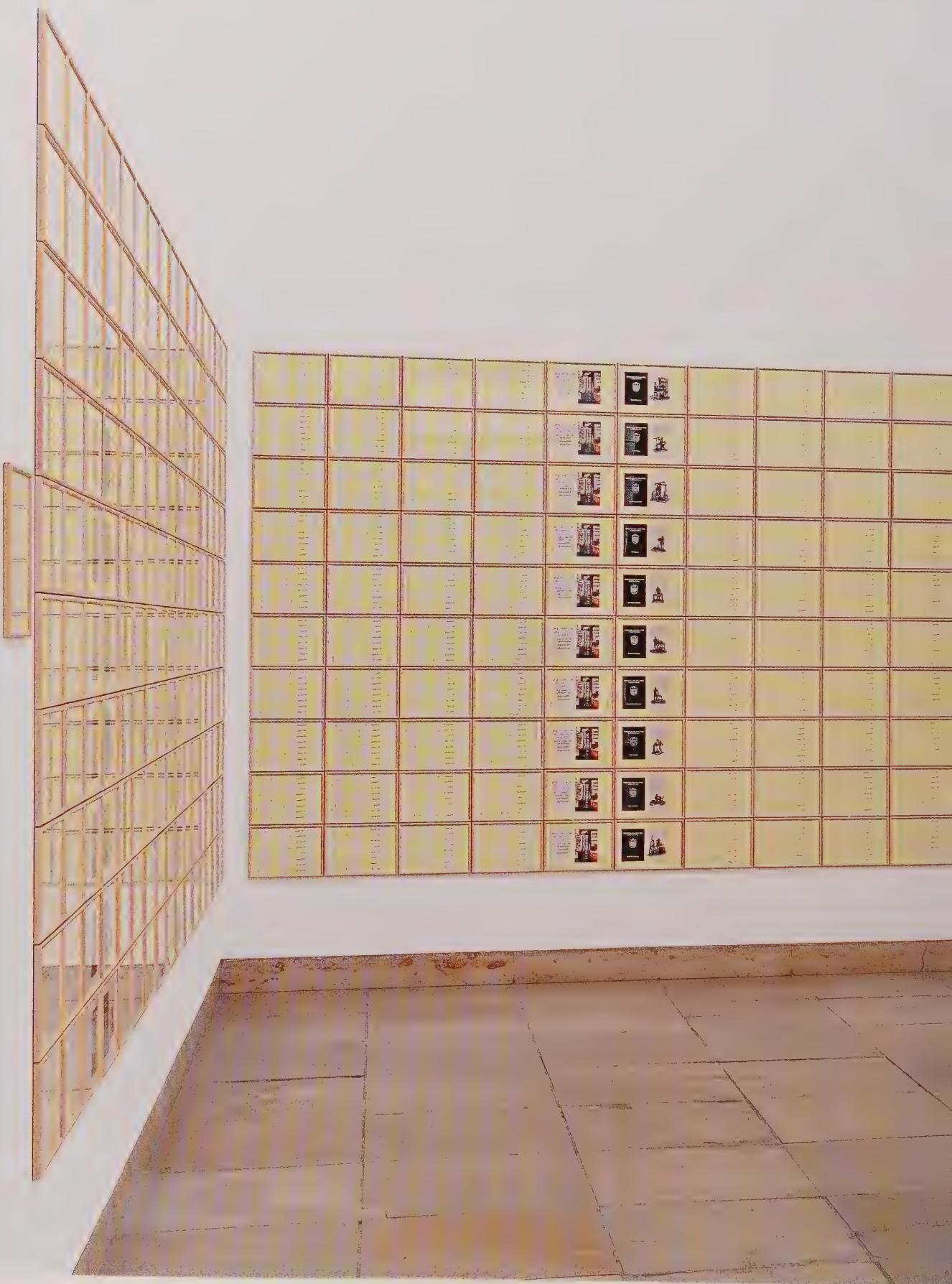
Darboven describes her turn to numbers and date-calculations as a way to "write without describing" (*schreiben ohne zu beschreiben*), to present the flow of time visually without prioritizing particular dates over others and without falling prey to the inadequacies of ordinary descriptive speech, to the associations and prejudices that cannot be separated from it. Even so, what she calls her mathematical prose is a form of communication that works differently from words, and the possibility of communication is very much an interest of hers. Of the inventions honored in this work, the printing press in particular is a recurring image in Darboven's work, also appearing in *Milieu >80<*.

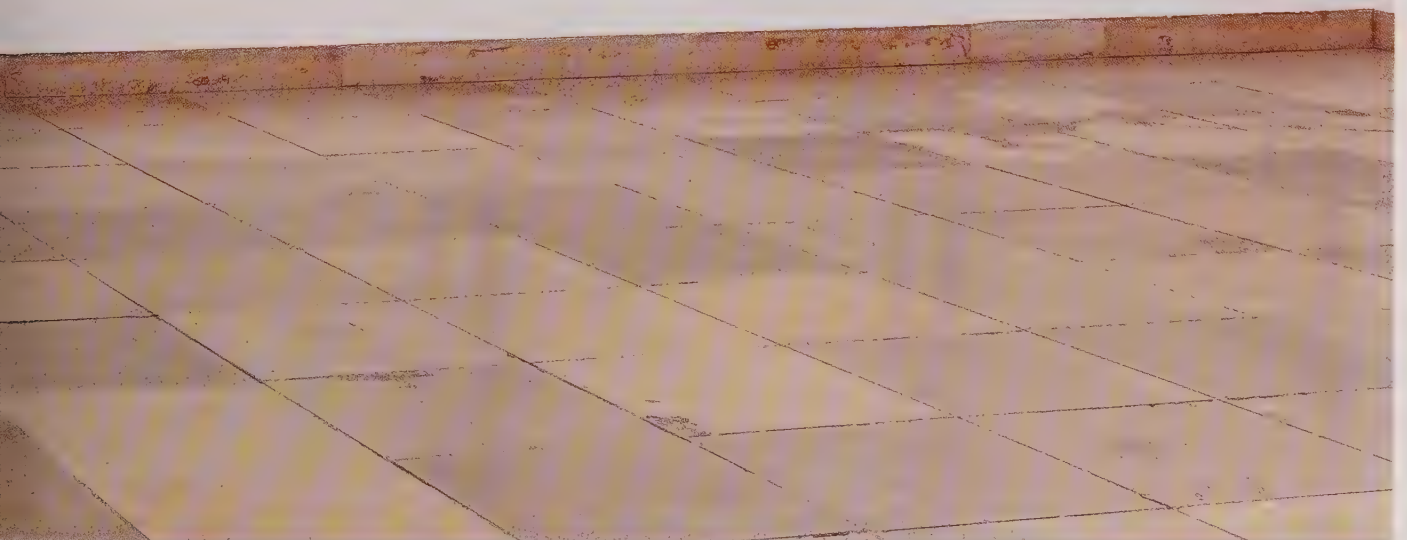
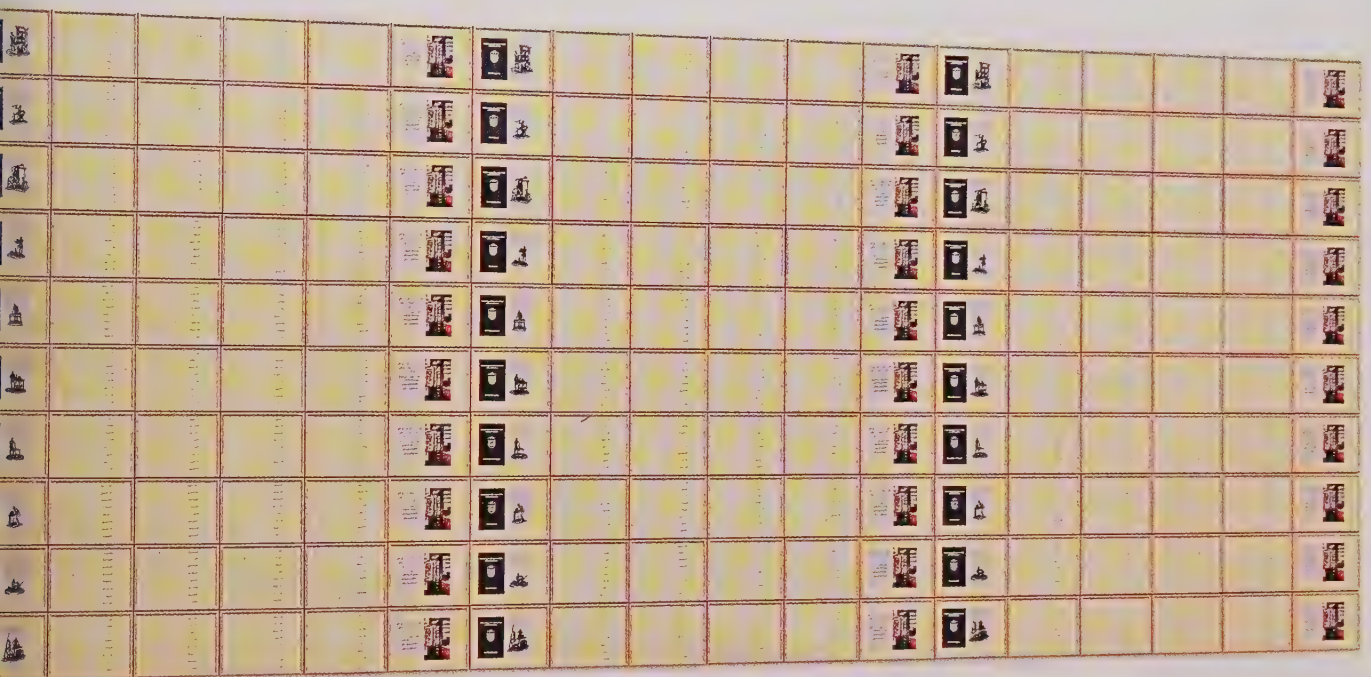
Victoria Salinger



Erfindungen, die unsere Welt verändert haben

(Inventions That Have Changed Our World), 1996, Haus der Kunst, 2015/16 (detail)





Erfindungen, die unsere Welt verändert haben

(Inventions That Have Changed Our World), 1996, Haus der Kunst, 2015/16

1,	1,	0	0	→	2	heute	✓
2,	1,	0	0	→	3	heute	✓
3,	1,	0	0	→	4	heute	✓
4,	1,	0	0	→	5	heute	✓
5,	1,	0	0	→	6	heute	✓
6,	1,	0	0	→	7	heute	✓
7,	1,	0	0	→	8	heute	✓
8,	1,	0	0	→	9	heute	✓

1. 1900-09

Die Druckerpresse Johannes Gutenberg

Brockhaus: Gutenberg, Johannes, Erfinder des Buchdrucks mit gegossenen bewegl. Lettern (→ Buchdruck), Sohn des Mainzer Patriziers Friele Gensfleisch zur Laden, nach seinem Haus >zum Gutenberg< genannt, *um 1397, †Mainz 3.2.1468. Zw. 1434 und 144 ist sein Aufenthalt in Straßburg bezeugt, wo er sich spätestens seit 1436 mit dem Problem des Buchdrucks beschäftigte. Seit 1448 ist G. wieder in Mainz nachweisbar. Johann Fust lieh ihm 1550 Gulden. Ein Ergebnis dieser Geschäftsverbindung ist der Druck der 42zeiligen lat. Bibel (Gutenberg-Bibel, in 47 Exemplaren erhalten). Fast gleichzeitig mit Abschluß des Bibeldrucks um 1455 muß G. in größte finanzielle Bedrängnis geraten sein. Fust klagte sein Darlehen ein. Zumindest seit 1458 ist G.s Zahlungsunfähigkeit aktenkundig, während Fust mit Peter Schöffer 1457 das prachtvolle Mainzer Psalterium veröffentlichen konnte, dessen Typen wahrscheinlich aus G.s Werkstatt stammten. 1465 nahm der Kurfürst-Erbischof von Mainz G. unter seine Hofleute auf (in Eltville) und sicherte ihm damit den Lebensunterhalt. + Mainz, dessen Universität den Namen G.s trägt, ist seit 1900 Sitz des Gutenberg-Museums und seit 1901 der Gutenberg-Gesellschaft (G.-Jahrbuch, seit 1926; G.-Preis seit 1968).

erfindungen
die unsere
welt
verändert
~~haben~~,
~~heute~~,
~~today~~,



**Erfindungen, die unsere Welt
verändert haben**



Die Druckpresse



**Kontrabasssolo, Opus 45 (Contrabass Solo, Opus 45),
1998 – 2000**

1 black-and-white photograph, 42 × 29.7 cm

420 panels, 42 × 29.7 cm each

3,478 panels, 29.7 × 21 cm each

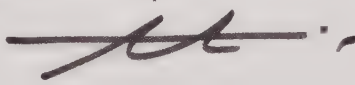
Numerals (felt-tip pen on tracing paper): Hanne Darboven introduces her *Kontrabasssolo, Opus 45, No. 1a / A bis No. 42a / A* (Contrabass Solo, Opus 45, No. 1a / A to No. 42a / A) with a cover sheet: a photograph showing a skull in a glass display case. Only then does the actual work begin: 420 panels contain a total of 42 chapters, each covering 10 sheets of paper. The first page bears the remark that the horizontal coordinates refer to *Opus 45* itself, while the vertical coordinates refer to the previous work, *Sextett, Opus 44* (Sextet, Opus 44). The actual system of coordinates for this work consists of six horizontal and ten vertical positions, all of them displaying handwritten numerals from 1 to 6 and from 1 to 10. The actual counting—within the system—appears similarly. In her calculations, Darboven begins in Chapter 1a / A with the checksum 2, the number that stands for the first day of a century (01.01.00). From chapter to chapter, she proceeds with her calculations one number at a time. At the end of the work, at Position 10 in Chapter 42 a / A, she finally concludes with the checksum 61, the number that stands for the last day of a century (31.12.99).

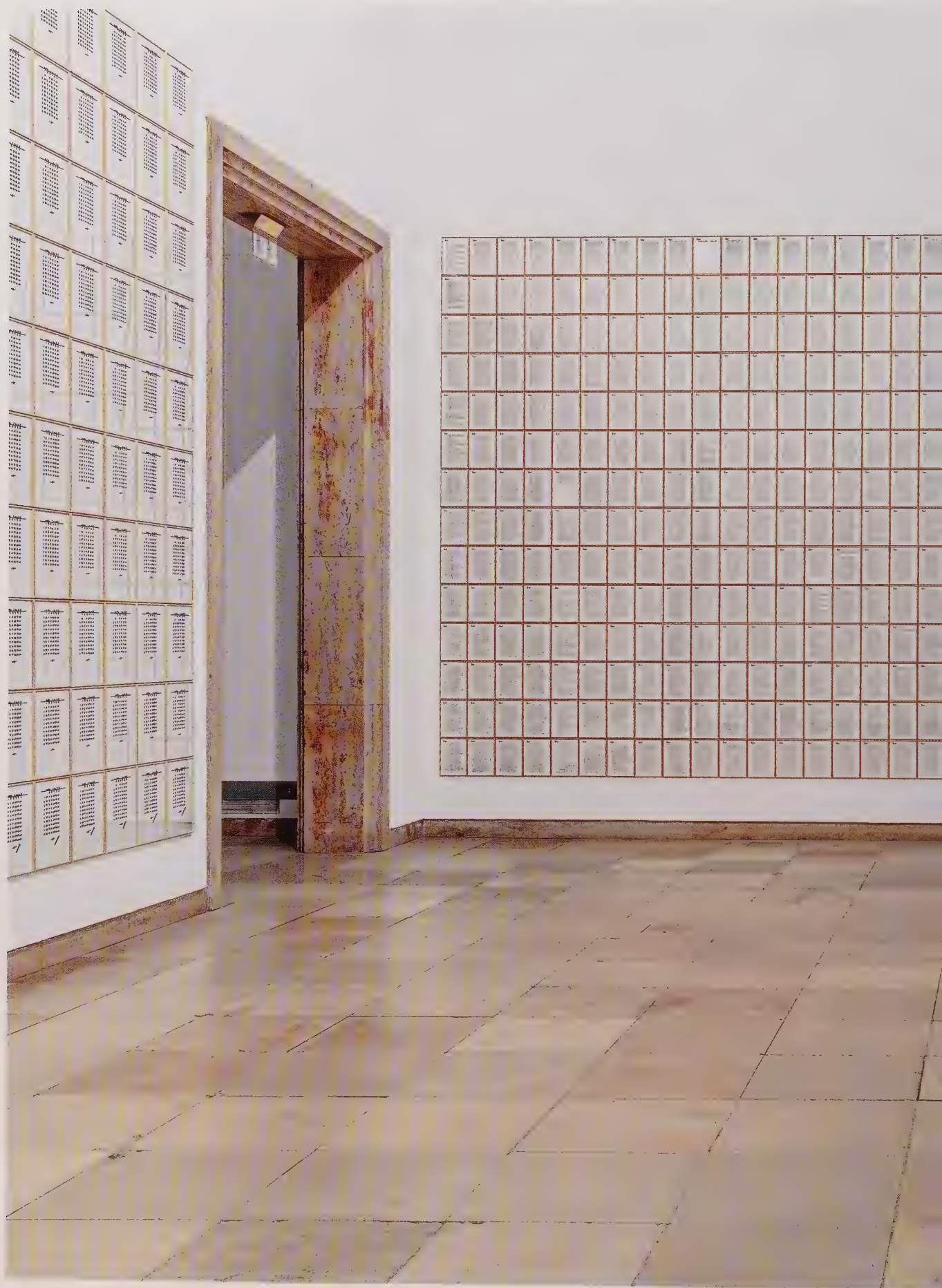
Number words (written on paper): on 3,478 panels, the previous principle is taken up and implemented in a variation using written-out numbers. All positions recognizable in the first part of the work, and executed there in handwritten numerals, are recapitulated now as written-out number words. In the 42 chapters, the counting and the visual proliferation of written-out number words is reinforced by the augmented counting from 1 all the way to the actual initial number. This results in the inconceivable visual volumes of the number words, which, in terms of content, recapitulate the checksums executed previously as handwritten numbers.

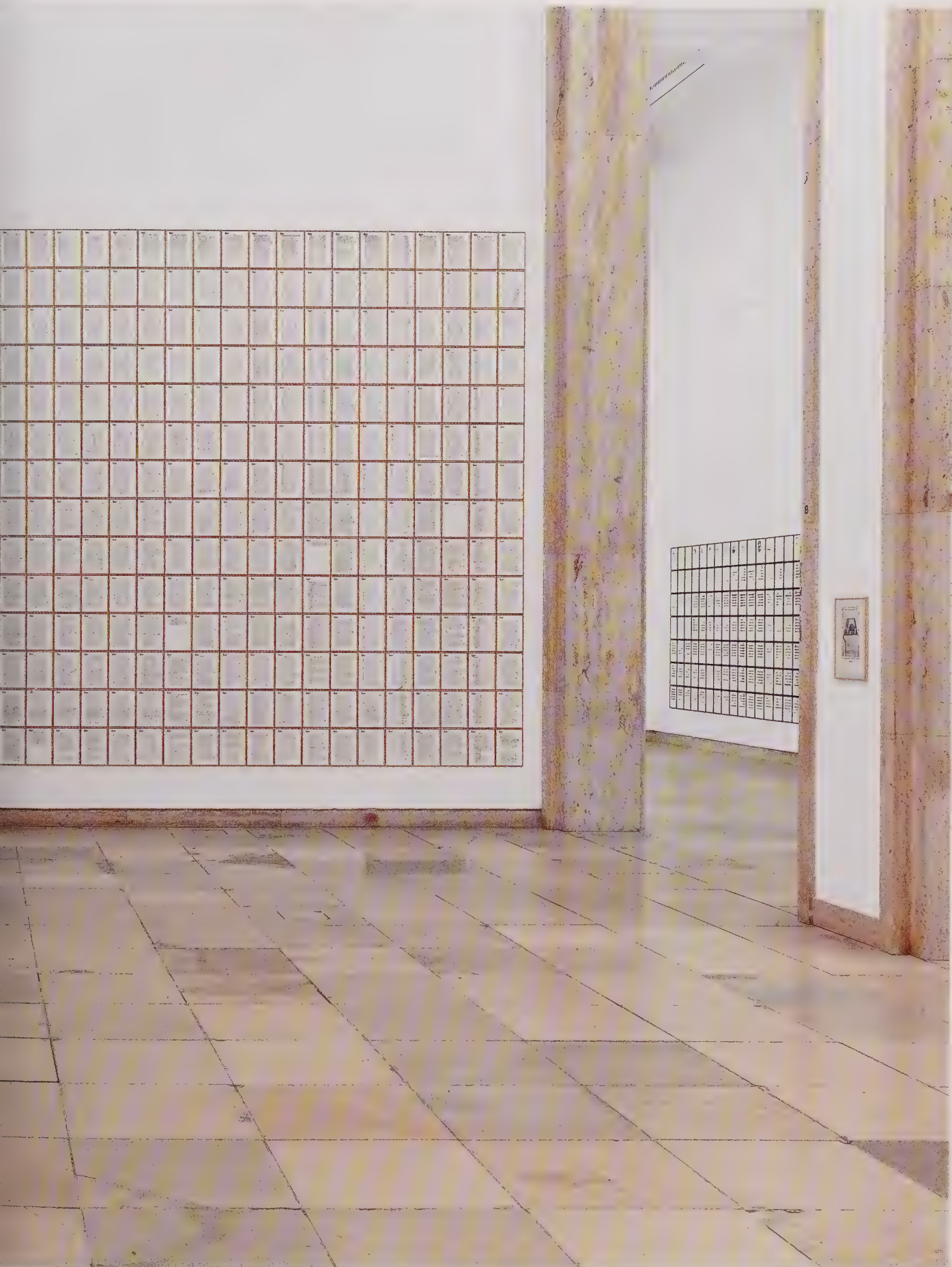
Florentine Gallwas

No 1 a / A → No 42 a / A
Kontrabass solo, opus 45



M. darboven, 1998-2000






Kontrabasssolo, Opus 45 (Contrabass Solo, Opus 45), 1998 – 2000, Haus der Kunst, 2015/16

	No a			/ No A		
	1	2	3	4	5	6
1	11	1	10	92	91	100
2	12	2	10	93	92	100
3	13	3	10	94	93	100
4	14	4	10	95	94	100
5	15	5	10	96	95	100
6	16	6	10	97	96	100
7	17	7	10	98	97	100
8	18	8	10	99	98	100
9	19	9	10	100	99	100
10	20	10	10	101	100	100

-10-

Ohne Titel (Kästchenmodelle ABC)
(Untitled [Box Model ABC]), 2007

Plywood on medium fiber plate

A: 42 models, 7 × 38 × 50 cm

B: 60 models, 7 × 62 × 50 cm

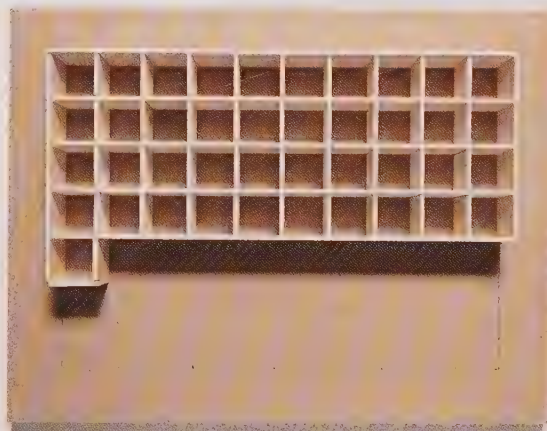
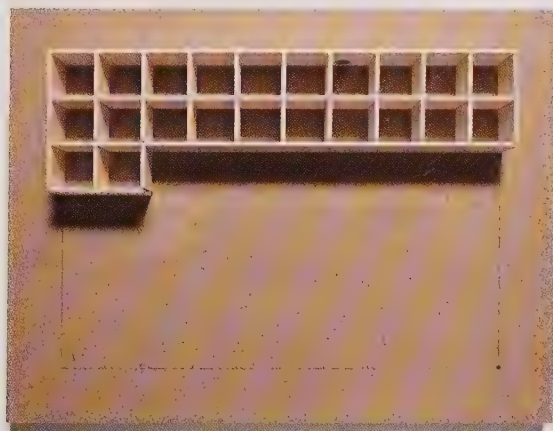
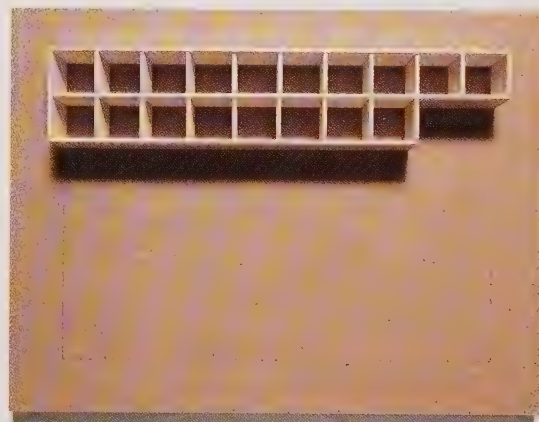
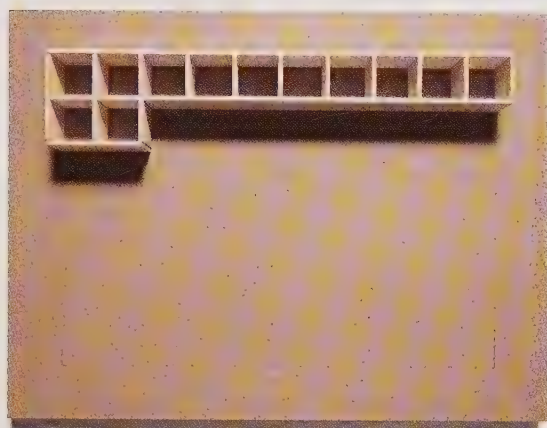
C: 19 models, 7 × 50 × 50 cm

The untitled wooden models fabricated for Hanne Darboven by her close coworker Jörg Weil near the end of her career are part of her return to the abortive sculptural projects of her two-year sojourn in New York City at the end of the 1960s. Like the *Modelle New York* (New York Models), which were completed at the same time, Darboven's untitled models use her drawings—here, the full range of permutations comprising her calendrical system—as the basis for a set of sculptural constructions. The models are neither the first nor the only product of this reflection on her forty years of calendrical work. Prior even to the fabrication of the *Modelle New York* (pp. 164ff.), Darboven's *Existenz* and the publication of her letters, *Briefe aus New York 1966–68 an zu Hause*,¹ betrayed a meditation on the formative years of her career. These projects incorporated the artist's datebooks and letters of the late 1960s into the framework she had developed in the intervening years. And while the system of calendrical writing allowed Darboven to appropriate extant traces of the past as artworks, the models revived an abandoned possibility. Darboven had not conceived of translating her drawings from two to three dimensions since 1968, when the elaboration of her calendrical system seemed to shift the formal imperative of her work from the spatial-architectural to the iterative-durational register once and for all. A relatively straightforward task for the *Modelle New York*, which could rely on the precedent of the paper models executed in 1967, three-dimensional construction becomes more complex when applied to duration-based structures. The familiarity of the forms presented in the *Kästchenmodelle ABC* should not prevent us from recognizing the paradox of their appearance as physical containers, wholly separate from the enumerative inscription that had always produced them. Although Darboven's system remained a constant in her oeuvre, it appeared as a regularity within a generative process rather than a given, pulsating “between more or less known and unknown limits,” as she explained to Lucy Lippard in 1968.² With her wooden models, these limits cease to be the product of a strictly defined set of operations

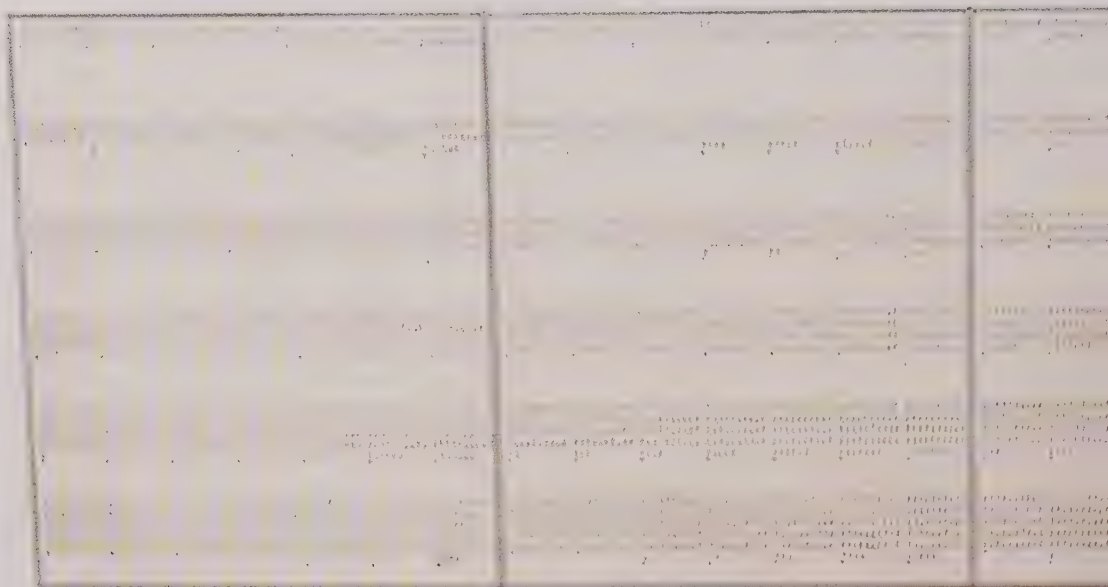
and attain the status of a form—an object, even. The aspects of her practice that ventured onto the “more or less known and unknown” terrain in which consciousness and practice determine one another had, after four decades, entered into the domain of knowledge. The models possess a finality that marks them not as late, but as last works. Exhibited horizontally, as they are stored, the raised boxes of the models no longer await the incessant inscription of the artist's presence, but the dust and detritus of the physical world.

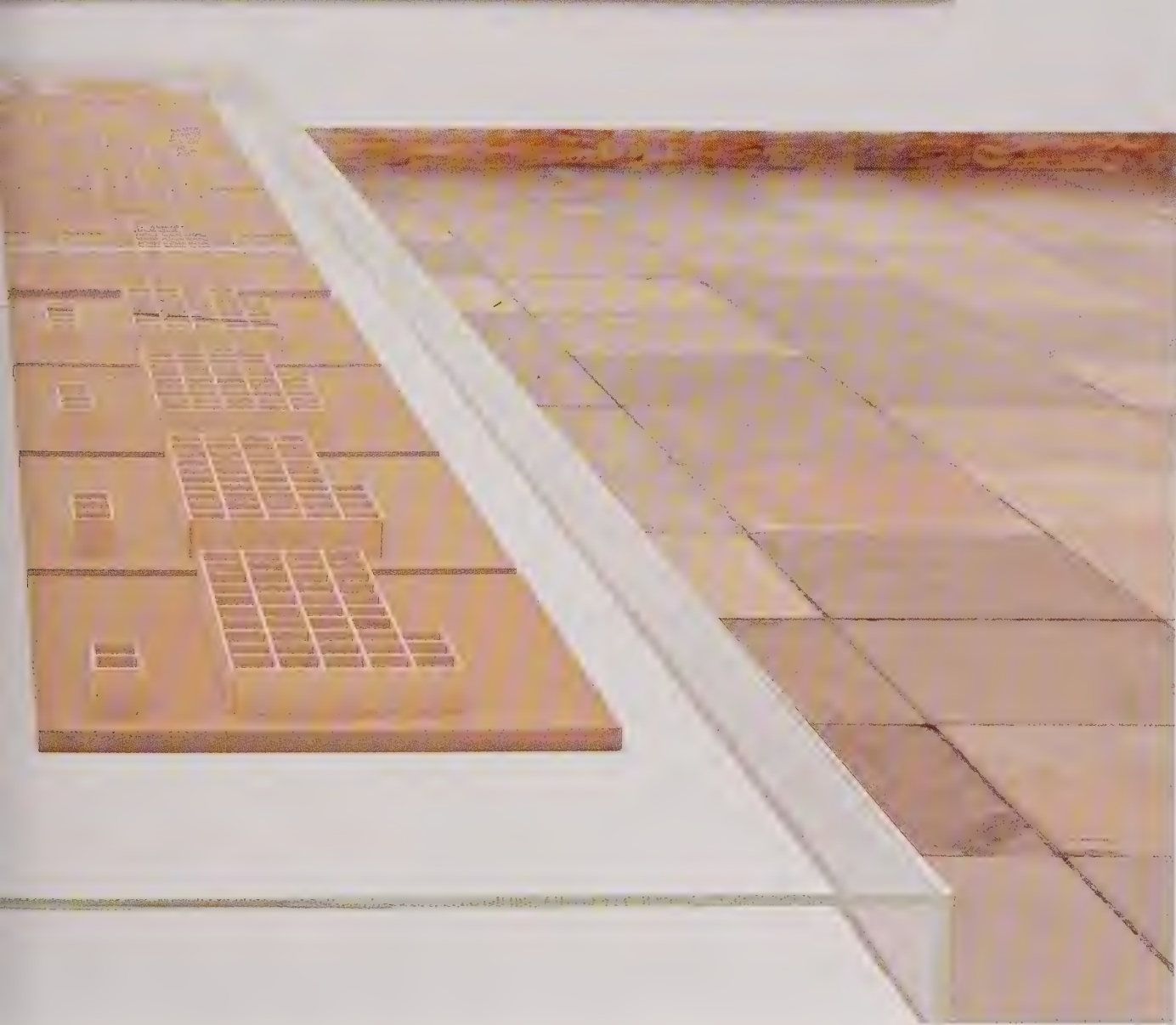
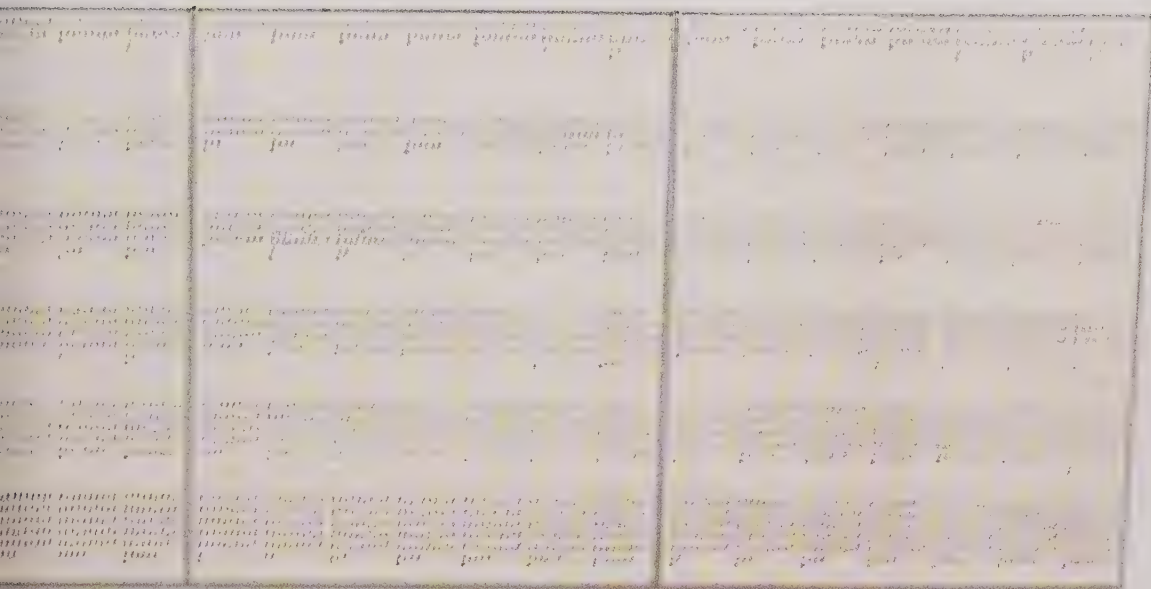
Samuel Johnson

- 1 Hanne Darboven, *Briefe aus New York 1966–68 an zu Hause* (Ostfildern: Cantz, 1997).
- 2 “Statement to Lucy Lippard,” Lucy R. Lippard papers, Archives of American Art. Quoted from *Conceptual Art: A Critical Anthology*, ed. Alexander Alberro and Blake Stimson (Cambridge: MIT Press, 1999), p. 62.

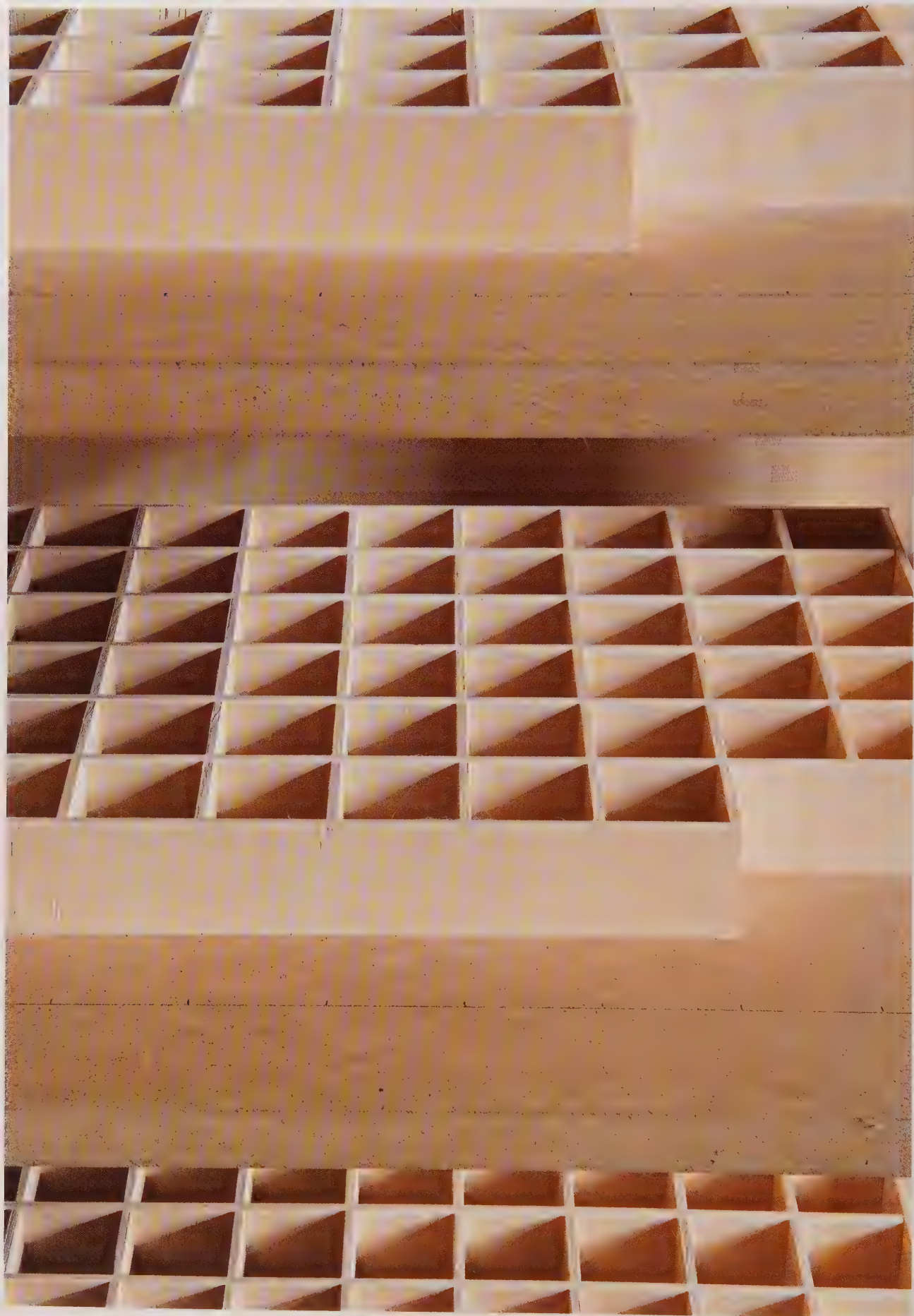


Ohne Titel (Kästchenmodelle ABC) (Untitled [Box Model ABC]), 2007





Ohne Titel (Kästchenmodelle ABC) (Untitled [Box Model ABC]), 2007, Haus der Kunst, 2015/16



Ohne Titel (Kästchenmodelle ABC) (Untitled [Box Model ABC]), 2007, Am Burgberg, 2015 (detail)



Ohne Titel (Kästchenmodelle ABC) (Untitled [Box Model ABC]), 2007, Am Burgberg, 2015

Music Room

Diverse materials and objects,
various dimensions

The family home with studio “Am Burgberg” in the Harburg district of Hamburg, in which Hanne Darboven lived and worked following her return from New York, is a self-contained cosmos, an encyclopedically arranged collection of objects. She gradually moved into all of the home’s rooms, filling them with her collected objects, her work, her life. After she had turned each room in her family’s historical house into museum territory, she extended the exhibition and living space with an addition. Every room and every desk is therefore testimony to a specific phase in the artist’s creative work, because whenever a room was completed, she left it in order to continue with another. The studio “Am Burgberg” therefore provides unique insight into the temporal and spatial positioning of the artist, in particular since it constitutes a seemingly stark contrast to the rigor of her works on paper.

In this respect, the music room is a special space, since unlike most of the rooms in the house it is not a working space, but the family’s former living room, complete with an open fireplace and hunting trophies accumulated by the artist’s father. Darboven transformed the large dining table into a place devoted to music. Her collection of instruments forms the thematic focus—she arranged these instruments systematically in groups, supplementing them with other objects, curiosities, photographs, and documents.

The group of musical instruments on the long wooden table primarily includes plucking or stringed instruments (a mandolin, a ukulele, a lyre, an imitation Stradivarius, a zither, a lute), as well as a melodica and a book of children’s songs, on which lie a glockenspiel and thirteen blocks with letters of the alphabet. These are supplemented by music-related documents and correspondence with Wolfgang Marx (her second transcriber) from the early years of the twenty-first century, as well as Hanne Darboven’s obligatory ashtrays, several pencils, two candleholders, a number of decorative plates, and wooden sculptures from Africa. If nothing else, the arrangement with what are in part historical instruments is reminiscent of a still life dedicated to music.

Smaller groups of musical instruments are lined up around the central motif of the music table. One of them brings together a cembalo, a clavichord, and

a xylophone. Next to this group is an Asian gong with a symphonia and an accordion. Somewhat removed from them is a group of instruments that are crucial for Darboven’s compositions: the contrabass, the cello, a miniature version of a violin including a violin case, and music stands, as well as a flute cover, sheet music, and a book on a spinet. Darboven continued her study of musical instruments with a group of percussion instruments, from a timpani, tambourine, and maracas to a sousaphone, a trombone, a rain stick, and a metal glockenspiel which was often used for parades or marches; last but not least, the theme concludes with the figure of a black male menial servant. A group of objects beginning at the other side of the former dining table unites various glockenspiels with an oversized Swiss Army knife and family photographs. Directly alongside that is an electric piano as well as—meaningfully—Darboven’s mother’s grand piano, on which the sculpture of an eagle with outstretched wings has been placed. Below its wings are two framed photographs.

Hanne Darboven’s impressive collection fans out the various instruments as if it were an organological study: from historical to contemporary keyboard instruments, stringed and plucking instruments, brass and woodwind instruments, percussion instruments, and so on. However, as is also the case for her works on paper, she always adheres to her own principle. She brought together different worlds of ideas, classical canons of knowledge, with the peripheral or the personal, the anecdotic. She united a myriad of voices that initially give the impression of a chaotic cacophony yet gradually present themselves as a complex cosmos. In Darboven’s system of coordinates and constructed conversations, each object retains its space (of meaning); at the same time, relationships and links become distinguishable.

Anna Schneider



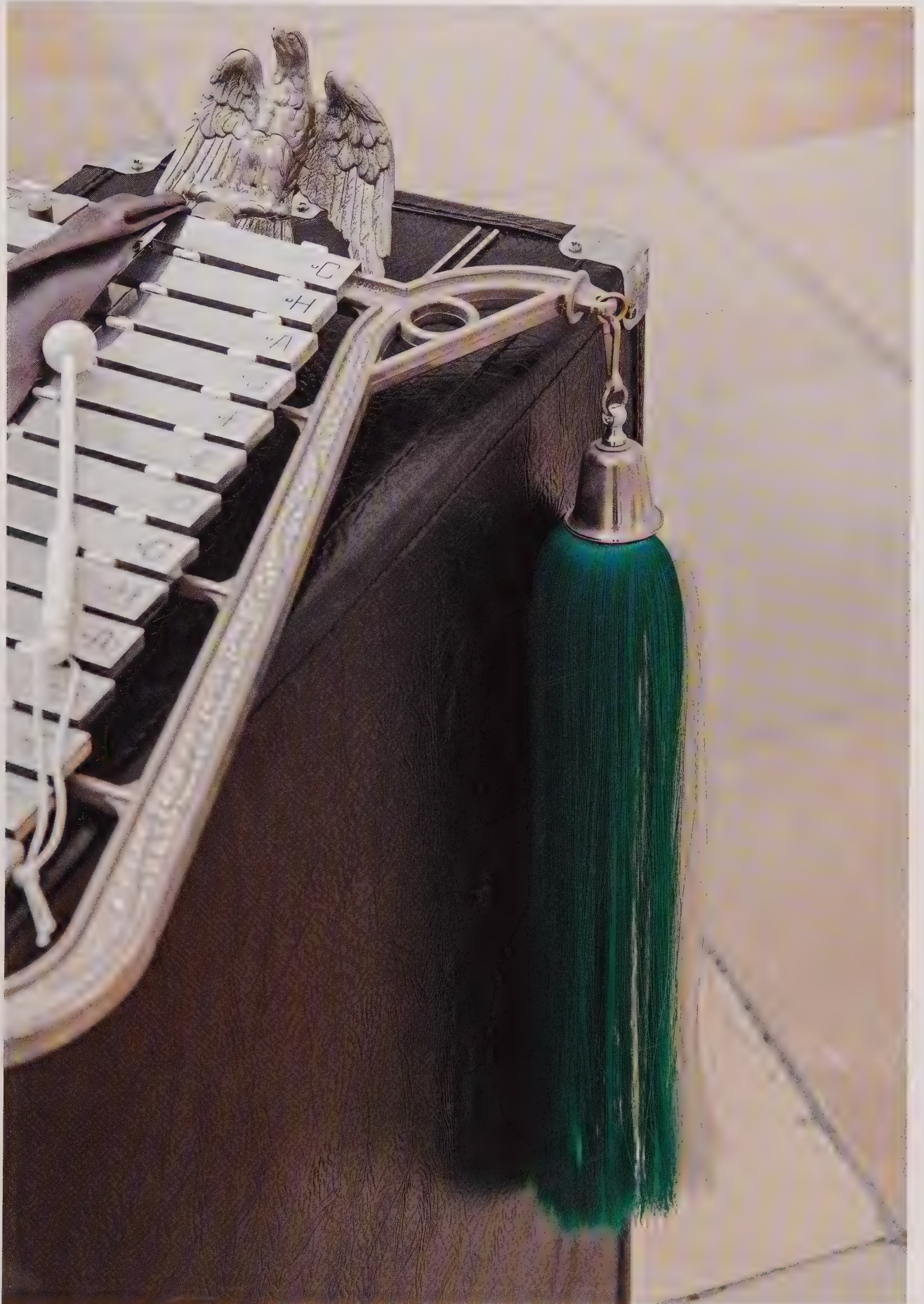




Music Room, Haus der Kunst, 2015/16



Music Room, Haus der Kunst, 2015/16



Music Room, Haus der Kunst, 2015 / 16



Music Room, Am Burgberg



Music Room, Am Burgberg





Music Room, Am Burgberg

1968—77. New York, 1969

1 volume (white cardboard binding), 90 sheets
Copy printing (ink on graph paper), 20.3 × 27.2 cm
Edition: 5 copies

Shortly after returning to Germany from New York, Hanne Darboven produced her first book. She did so by photocopying pages from her 1968 work *1968—77. New York* (138 pages, 2 × 42 in horizontal format, 53 indices and 1 title sheet).

The book displays no bibliographical data: absent are the title, author's name, year, and place of publication. Of the 140 original pages, only 90 are reproduced in the book. Darboven omitted the indices and the century calculations present in the original. The book *1968—77. New York* displays two of the concepts Darboven developed in order to represent the frequency of the same "cross sections" ("querschnitte") and to allow the mesmerizing regularity of her system to become visible. This is achieved through the summarization of the data having the same checksum values ("querschnitt") in columns.

With the term "cross section" (querschnitt), Hanne Darboven referred to the checksum calculation of a date according to a principal she had practiced since 1968. She treated the double-digit numbers of the days and months as units, and split the last two numbers of the year into two figures, adding them separately. The century is omitted. Accordingly, 29.4.1941 (April 29, 1941), for example, is added as $29 + 4 + 4 + 1 = 38$. Darboven also referred to the "cross section" as "K" (K = *Konstruktion* [construction] or *Kästchen* [box]).

The first five pages of the book *1968—77. New York* consist of indices which register in compressed form that which is displayed graphically in the following presentations. Line by line, the indices assemble the "cross sections" or K-values of the individual dates of the years 1968 to 1977 and register the frequency of their appearance. Standing in the first line, for example, are the numbers 16–17–9–10–11–12–13–14–15–16, which represent the checksums of the respective first days of the years 1968 to 1977 (1.1.68 [$1 + 1 + 6 + 8$], 1.1.69 [$1 + 1 + 6 + 9$], 1.1.70, etc.). These checksum constructions appear only once in each year, and Darboven notated this following the equal sign with "1 x." The second construction appears twice, the third three times, and so on. Each of the K-values 27–28–20–21–22–23–24–25–26–27, which Darboven assembled in the twelfth line, are assigned respectively to 12 date

calculations. For example, the checksums for the following dates: 12.1., 11.2., 10.3., 9.4., 8.5., 7.6., 6.7., 5.8., 4.9., 3.10., 2.11., and 1.12, for the year 1968, always result in the "cross section" 27. Darboven enumerated the individual lines with checksum constructions (No 1 to No 42). Finally, she notated the number of the days of the year and then indexed the elaborate presentation: 2 rectangles, captioned "No 1—No 42," indicate that what follows deals with the frequency of the checksum constructions. The presentation is oriented to the format of the sheet and its segmentation (squares). The placement of the boxes corresponds to the year 73, which is specified on the previous page and provided with a day figure. Between the two boxes, Darboven leaves 12 squares of the subdivided sheet empty, so that the two rectangles she has drawn correspond to the first and twelfth positions. The first and twelfth positions refer to the first and last checksums of the year 73: 1.1.73 and 31.12.73, at the same time, the span of 12 also corresponds to the highest frequency of identical constructions ("cross sections").

The following sheet now introduces the detailed presentation. The 10 adjoining rectangles labeled with "No 1," which have the dimensions 1 square by 7 squares in 2 rows, repeat the first line of the index in a manner that makes time representable as duration. On the following sheets, the rectangles increase in frequency of appearance correspondingly. Sheet "No 12," which relates to the abovementioned K-values 27–28–20–21–22–23–24–25–26–27, displays a rectangle 12 squares in height. The last sheet of this graphic presentation shows "No 42," which stands for the constructions of the last days respectively of the 10 years, for which reason the rectangle is positioned in the twelfth place.

The second manner of visualization accentuates the construction, not the frequency of its appearance: In columns, the dates are registered with the same checksum values. The 10 columns, again, stand for the 10 years, and page by page, the number of the dates having the same checksum values increases up to 12, before falling back down to 1.

Elke Bippus and Ortrud Westheider

44-15-37-58-59-60-61-62-63-64-65-12X	No 31
45-16-38-59-60-61-62-63-64-65-12X	No 32
46-17-39-60-61-62-63-64-65-66-11X	No 31
47-18-40-61-62-63-64-65-66-7-10X	No 32
48-19-41-62-63-64-65-66-7-10X	No 31
49-20-42-63-64-65-66-7-10X	No 31
50-21-43-64-65-66-7-10X	No 31
51-52-44-65-66-7-10X	No 36
52-53-45-66-67-10X	No 37
53-54-66-7-10X	No 38
54-55-67-10X	No 38
55-56-68-10X	No 38
56-57-61-60-61-62-63-64-65-66-11X	No 41
57-58-60-61-62-63-64-65-66-67-11X	No 41

6-17	8-9	11-12	13-14	15-16	17-18	19	Mo1
1-7	18-19	11-12	13-14	15-16	17-18	19	X
19-1	11-12	13-14	15-16	17-18	19-2	3	Mo2
2-10	12-13	15-16	17-18	19-1	3-4	5	Mo3
20-1	13-14	15-16	17-18	19-1	20-1	20-5	5
1-2	12-14	15-16	17-18	19-1	20-1	21-6	X
21-23	15-16	17-18	19-1	21-2	22-24	7	Mo7
23-24	16-17	19-1	20-1	21-2	23-24	7	X
24-25	17-19	18-20	21-2	22-23	24-25	8	Mo8
25-26	18-19	20-1	21-2	23-24	25-26	10	Mo9
26-27	19-20	21-2	23-24	25-26	27-1	11	Mo11
27-28	20-1	22-23	24-25	26-27	28-1	12	X
19-24	21-22	23-24	25-26	27-28	29-1	13	Mo13
19-30	22-23	24-25	26-27	28-29	30-1	14	X

No 1	No 1	No 1	No 1	No 1

No 1	No 1	No 1	No 1	No 1

No 7	No 7	No 7	No 7	No 7

[illegible]

The image shows a page from a Japanese textbook, likely a mathematics or science book, featuring a grid of 100 small tables. Each table is labeled with a number (1-100) and contains a small table with numbers and symbols. The labels are: 20K, 21K, 22K, 23K, 24K, 25K, 26K, 27K, 28K, 29K, 30K, 31K, 32K, 33K, 34K, 35K, 36K, 37K, 38K, 39K, 40K, 41K, 42K, 43K, 44K, 45K, 46K, 47K, 48K, 49K, 50K, 51K, 52K, 53K, 54K, 55K, 56K, 57K, 58K, 59K, 60K, 61K, 62K, 63K, 64K, 65K, 66K, 67K, 68K, 69K, 70K, 71K, 72K, 73K, 74K, 75K, 76K, 77K, 78K, 79K, 80K, 81K, 82K, 83K, 84K, 85K, 86K, 87K, 88K, 89K, 90K, 91K, 92K, 93K, 94K, 95K, 96K, 97K, 98K, 99K, 100K. Each small table contains numbers and symbols, likely representing a specific mathematical or scientific concept.

[illegible]

Diary NYC February 15 until March 4, 1974, 1974

1 volume, 135 sheets

Copy printing (ink on paper), 23.4 × 31.6 cm

Castelli Graphics, New York, and Gian Enzo Sperone, Turin, 1974

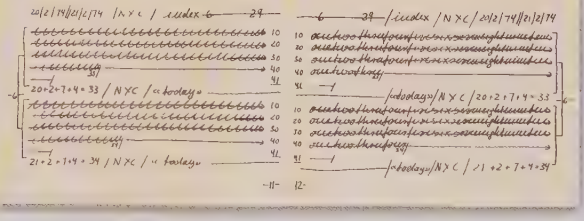
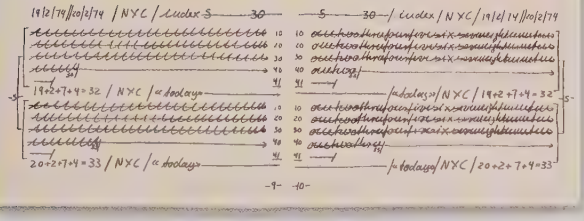
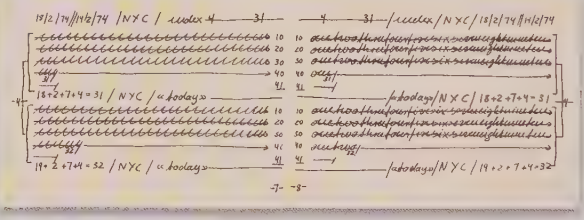
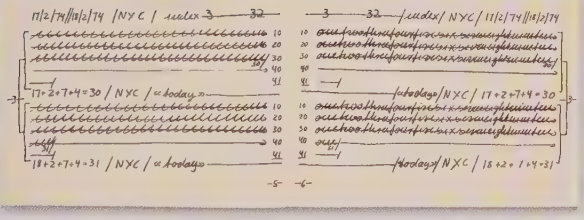
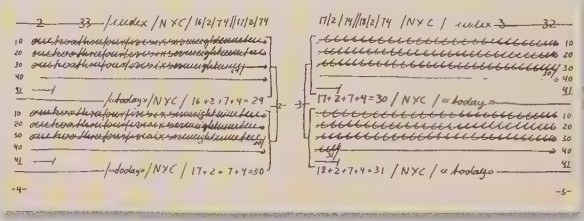
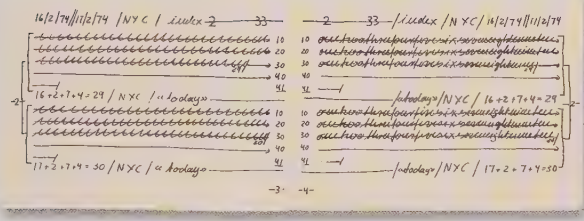
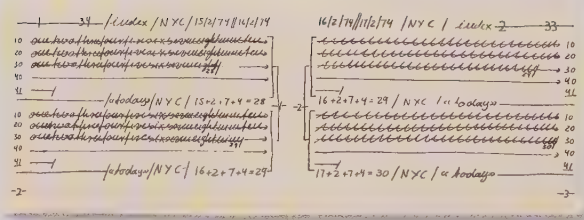
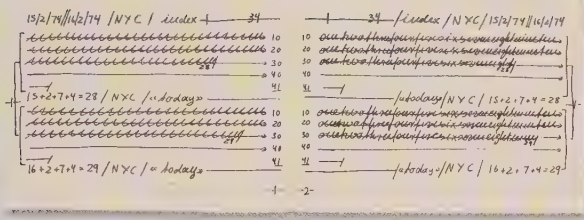
Edition: 1,000 copies

In this book, consisting of four parts, Hanne Darboven introduces identical and nonidentical repetitions. Each day of the time period specified by the title is presented in linear notation, U-waves, written-out numerals, and checksums. The linear notation proceeds to the highest checksum value of the month—for February up to 41 (28.2.74), and for March up to 45 (31.3.74). The U-waves and written-out numerals inscribed on the lines correspond to the respective checksum values of the date calculations.

These date calculations are presented in the following manner: Two dates are notated on each page. Each date is displayed in a double fashion (as U-waves and as written-out numerals), and each page is in turn repeated identically, so that the front and back sides display the same page number and the same contents. Each date is displayed in this way on 4 different sheets (= 8 pages). The transition to the subsequent date takes place through overlapping (consequently, 15.2. and 4.3. are displayed on only 2 sheets, that is to say, on 4 pages).

The book visualizes the time period from 15.2. to 4.3. a total of four times: initially beginning with 15.2. and advancing to 4.3., in English ("today" and "onetwothree . . ."), then, beginning on page 34, with the mirror form of these day calculations, that is to say, from 4.3. and falling back to 15.2., in German ("heute" and "einszweidrei . . ."). Thereafter, these two parts (that is, the first half of the book) are repeated, with a change of language, however: The day calculations from 15.2. to 4.3. are presented first in German and then in English. This results in the following picture: I,1 = Engl. / ascending; I,2 = Germ. / declining; II,1 = Germ. / ascending; II,2 = Engl. / declining.

Elke Bippus and Ortrud Westheider



El Lissitzky (Kunst und Pangeometrie)
(El Lissitzky [Art and Pangeometry]), 1974

1 volume, 82 pages
Offset printing, colored panels (black, red, green, and blue felt-tip pen)
31.2 × 23 cm (double-sided)
Published by Daled, Brussels, Hossmann, Hamburg, Yves Gevaert,
Société des Expositions Brussels, Edition: unknown

With the book *El Lissitzky (Kunst und Pangeometrie)* (El Lissitzky [Art and Pangeometry]), Hanne Darboven positioned her work for the first time in relation to an earlier artistic position. The statement by El Lissitzky that appears on the cover is from the texts 1924 – $\sqrt{+ \infty} - = \text{Nasci}$ and *K. und Pangeometrie* (1925).¹ *K. und Pangeometrie* (Art and Pangeometry) is central to Lissitzky's theoretical reflections. In it, he formulates his efforts to translate the abstract, spiritual utopia of Suprematism into the concrete utopia of an emancipatory transformation of social and material reality by using the resources of artistic perception and spatial organization.

In *K. und Pangeometrie*, Lissitzky deals with the revocation of monocular perspective and analyzes the connection between number systems and art. That is to say, he is preoccupied with themes to which Hanne Darboven has been devoted in her artistic work.

Darboven's *El Lissitzky (Kunst und Pangeometrie)* is divided into two sections. Both are presented in the index, which opens the work and which combines graphic, mathematical, and textual symbols: emphasized in the first part are the numbers 2 and 61—that is to say, the smallest and the largest checksum constructions of a century. Moreover, Darboven has notated the date of inscription for each sheet and specified the period of time for which the date calculations were produced ("00 # 99"), and finally, with the formula "19 × 42 abläufe" (19 × 42 procedures), she registered the number of inscribed sheets and the number of the various checksum values for a century. In the second part, the numbers 2 and 25, as well as the words "spring, summer, fall, winter," acquire significance; Darboven arrived at the number 25 by adding each individual digit of the date 31.12.99.

On 19 pages of indices, Hanne Darboven summarized the dates of the same "cross sections" for the first and last days of every year in a century. In the second part, labeled "Arbeit = ansicht" (Work = view), she inscribed the respective checksum values in a grid of 42 fields. A diagonal connects the lowest checksum, located in the uppermost left field (6) with the

highest checksum of a year, located in the lowest right field (47), thereby transecting the rectangle of numbers formed by the fields.

The presentations visualize various conceptions of time: The tabular presentation displays time as a succession, and the dates follow one another continuously. In the squares, Darboven linked the checksum values to one another, thereby generating a spatial conception of time.

The drawing that forms page 45 of the catalogue book joins the two parts of the work, which the artist refers to here as "buch" (book): this page is rhythmicized by thin and thick lines, colored and black lines, black surfaces and geometric forms, allowing individual parts to emerge and guiding the (re-) constructed vision of the beholder, who attempts to comprehend the system. In an elongated black box, which appears along the upper edge of the sheet as a caption, are the words: "1. buch I, II, 2. buch III, IV und (gedichte)" (1. book I, II, 2. book III, IV and [poem]). Two rectangles of numbers, on top of which a star-shaped pattern has been inscribed, fill the greater part of the sheet. They are separated from one another by a black line and the words from the index sheet: "spring, summer, fall, winter." This boundary line is traversed by a thick black arrow, which creates a connection between the first and second number charts. Standing out on the right-hand third of the page is the word "Arbeit" (work) and, also star-shaped, the word "A[n]sicht" (view); the two words are linked by an arrow. The page concludes with the words "gedichte" (poem) and "form" (form), found along its lower edge.

With the names of the seasons, an ever recurring, cyclic temporality is referred to. In contrast, the terms "buch" (book) and "gedichte" (poem) recall literary descriptions of time. With the word "form," Hanne Darboven reflected on her own procedure: By registering the dates in a chronological, tabular succession, and simultaneously in reduced form as the juxtaposition of the checksums in the number charts, she generated a form for time.

Elke Bippus and Ortrud Westheider

1 The text appeared for the first time in the magazine *Merz* 8/9 (April/July 1924).

[illegible]

$\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$
 $\frac{1}{2} \times \frac{1}{4} = \frac{1}{8}$
 $\frac{1}{4} \times \frac{1}{4} = \frac{1}{16}$
 $\frac{1}{8} \times \frac{1}{8} = \frac{1}{64}$
 $\frac{1}{16} \times \frac{1}{16} = \frac{1}{256}$
 $\frac{1}{32} \times \frac{1}{32} = \frac{1}{1024}$
 $\frac{1}{64} \times \frac{1}{64} = \frac{1}{4096}$
 $\frac{1}{128} \times \frac{1}{128} = \frac{1}{16384}$
 $\frac{1}{256} \times \frac{1}{256} = \frac{1}{65536}$
 $\frac{1}{512} \times \frac{1}{512} = \frac{1}{262144}$
 $\frac{1}{1024} \times \frac{1}{1024} = \frac{1}{1048576}$
 $\frac{1}{2048} \times \frac{1}{2048} = \frac{1}{4194304}$
 $\frac{1}{4096} \times \frac{1}{4096} = \frac{1}{16777216}$
 $\frac{1}{8192} \times \frac{1}{8192} = \frac{1}{67108864}$
 $\frac{1}{16384} \times \frac{1}{16384} = \frac{1}{268435456}$
 $\frac{1}{32768} \times \frac{1}{32768} = \frac{1}{1073741824}$
 $\frac{1}{65536} \times \frac{1}{65536} = \frac{1}{4294967040}$
 $\frac{1}{131072} \times \frac{1}{131072} = \frac{1}{17179869184}$
 $\frac{1}{262144} \times \frac{1}{262144} = \frac{1}{68435396160}$
 $\frac{1}{524288} \times \frac{1}{524288} = \frac{1}{274877986944}$
 $\frac{1}{1048576} \times \frac{1}{1048576} = \frac{1}{1101005696000}$
 $\frac{1}{2097152} \times \frac{1}{2097152} = \frac{1}{4404022778880}$
 $\frac{1}{4194304} \times \frac{1}{4194304} = \frac{1}{17616091100160}$
 $\frac{1}{8388608} \times \frac{1}{8388608} = \frac{1}{70504364400640}$
 $\frac{1}{16777216} \times \frac{1}{16777216} = \frac{1}{281475353602560}$
 $\frac{1}{33554432} \times \frac{1}{33554432} = \frac{1}{1125899904010240}$
 $\frac{1}{67108864} \times \frac{1}{67108864} = \frac{1}{4503599616040960}$
 $\frac{1}{134217728} \times \frac{1}{134217728} = \frac{1}{18014398464163840}$
 $\frac{1}{268435456} \times \frac{1}{268435456} = \frac{1}{72057593856655360}$
 $\frac{1}{536870912} \times \frac{1}{536870912} = \frac{1}{288230375426621440}$
 $\frac{1}{1073741824} \times \frac{1}{1073741824} = \frac{1}{1152921501706485760}$
 $\frac{1}{2147483648} \times \frac{1}{2147483648} = \frac{1}{4611686006825943040}$
 $\frac{1}{4294967296} \times \frac{1}{4294967296} = \frac{1}{18446744027303772160}$
 $\frac{1}{8589934592} \times \frac{1}{8589934592} = \frac{1}{73786976109215088320}$
 $\frac{1}{17179869184} \times \frac{1}{17179869184} = \frac{1}{295147904436860353280}$
 $\frac{1}{34359738368} \times \frac{1}{34359738368} = \frac{1}{1180591617747441413760}$
 $\frac{1}{68719476736} \times \frac{1}{68719476736} = \frac{1}{4722366470989765655040}$
 $\frac{1}{137438953472} \times \frac{1}{137438953472} = \frac{1}{18889465883959062620160}$
 $\frac{1}{274877906944} \times \frac{1}{274877906944} = \frac{1}{75557863535836250470400}$
 $\frac{1}{549755813888} \times \frac{1}{549755813888} = \frac{1}{302231454143345001881600}$
 $\frac{1}{1099511627776} \times \frac{1}{1099511627776} = \frac{1}{1208925816573380007526400}$
 $\frac{1}{2199023255552} \times \frac{1}{2199023255552} = \frac{1}{4835703266293520030105600}$
 $\frac{1}{4398046511104} \times \frac{1}{4398046511104} = \frac{1}{19342813065174080120422400}$
 $\frac{1}{8796093022208} \times \frac{1}{8796093022208} = \frac{1}{77371252260696320481689600}$
 $\frac{1}{17592186044416} \times \frac{1}{17592186044416} = \frac{1}{309485009042785281926758400}$
 $\frac{1}{35184372088832} \times \frac{1}{35184372088832} = \frac{1}{1237940036171141127707033600}$
 $\frac{1}{70368744177664} \times \frac{1}{70368744177664} = \frac{1}{4951760144684564510828134400}$
 $\frac{1}{140737488355328} \times \frac{1}{140737488355328} = \frac{1}{19807040578738258043312537600}$
 $\frac{1}{281474976710656} \times \frac{1}{281474976710656} = \frac{1}{79228162314953032173250150400}$
 $\frac{1}{562949953421312} \times \frac{1}{562949953421312} = \frac{1}{316912649259812128693000601600}$
 $\frac{1}{1125899906842624} \times \frac{1}{1125899906842624} = \frac{1}{1267650597039248514772002403200}$
 $\frac{1}{2251799813685248} \times \frac{1}{2251799813685248} = \frac{1}{5070602388156994059088009612800}$
 $\frac{1}{4503599627370496} \times \frac{1}{4503599627370496} = \frac{1}{20314409552627976236352038451200}$
 $\frac{1}{9007199254740992} \times \frac{1}{9007199254740992} = \frac{1}{81257638210511904945408153804800}$
 $\frac{1}{18014398509481984} \times \frac{1}{18014398509481984} = \frac{1}{325030552842047619781632615219200}$
 $\frac{1}{36028797018963968} \times \frac{1}{36028797018963968} = \frac{1}{1300122211368190479126530460876800}$
 $\frac{1}{72057594037927936} \times \frac{1}{72057594037927936} = \frac{1}{5120488845472761916506121843507200}$
 $\frac{1}{144115188075855872} \times \frac{1}{144115188075855872} = \frac{1}{20481955381891047666024487374028800}$
 $\frac{1}{288230376151711744} \times \frac{1}{288230376151711744} = \frac{1}{81927820530764191799688052546310400}$
 $\frac{1}{576460752303423488} \times \frac{1}{576460752303423488} = \frac{1}{331511282123056767198752210185241600}$
 $\frac{1}{1152921504606846976} \times \frac{1}{1152921504606846976} = \frac{1}{1326045128492227068795008840740966400}$
 $\frac{1}{2305843009213693952} \times \frac{1}{2305843009213693952} = \frac{1}{530018051396890827518003$

17. 42 aus dem Handel

der Handel

(18. 42)

18. 42 aus dem Handel

der Handel

(19. 42)

1975, 1975

1 volume, 80 sheets, paperbound, double-sided, glue binding, copy printing (ink on paper)
30.2 × 21.4 cm
Hamburg: self-published by Hanne Darboven
Edition: 100 copies

1975 is the first publication that documents Hanne Darboven's work with literary texts. She began this textual activity in 1971 with a transcription of Homer's *Odyssey*. The calendar book *1975* is the first book she prepared as a component of *Schreibzeit 1975 – 1981* (Writing Time 1975 – 1981). Other components followed, including *Textes de Charles Baudelaire*.

Typewritten on the inside of the cover is the German text: "Diese Arbeit ist ein freier Beitrag von mir –;
Diese Arbeit kann kommerziell nicht gehandelt werden –;
Diese Arbeit ist frei für jedermann –;"
(This work is a free contribution by me –; This work may not be traded commercially –; This work is free to everyone –;)
(Positioned below is Hanne Darboven's address in Hamburg.)

On the title page, the title "– Selected texts – cited and with commentary –" is repeated in U-waves, after which U-waves are positioned on self-drawn lines. The page is paginated with an "X." The last page is captioned "– by Hanne Darboven, 1975, am burgberg –" and again displays U-waves.

Written by hand alongside date calculations (in numerical calculations and the enumeration of the K-values in number words) for the year 1975 are texts by literary figures, among them Charles Baudelaire, Heinrich Heine, Jean-Paul Sartre, and artist colleagues such as Lawrence Weiner. Each sheet is furnished with a kind of caption. Found alongside the titles of the transcribed texts are for example U-waves, which are linked to the word "Drucksache" (printed matter) by a dash, or the words "Brief – Papier" (letter – paper), or date and year specifications.

Elke Bippus and Ortrud Westheider

Die Schattierung ist nur zum Gebrauch für ...

[illegible]

Druckstock 1/2

14. 1. 1975 = 15. 1. 1975 / 16. 1. 1975 / 17. 1. 1975

18. 1. 1975 = 19. 1. 1975 = 2 Woche
amun;

15. 1. 1975 = 15. Tag = 3. Woche

16. 1. 1975 = 16. Tag = 3. Woche

17. 1. 1975 = 17. Tag = 3. Woche

amunberber =

gaden + berber (pade)

1983 4. Devisenplan
amun
1983
amun
1983

[illegible][illegible][illegible][illegible]

IIII ————— Drucksache 13
 ATTT TROLL

" Caput	I
Caput	II
Caput	III
Caput	IIII
Caput	V
Caput	VI
Caput	VII
Caput	VIII
Caput	IX
Caput	X
Caput	XI
Caput	XII
Caput	XIII
Caput	XIV
Caput	XV
Caput	XVI
Caput	XVII
Caput	XVIII
Caput	XIX
Caput	XX
Caput	XXI
Caput	XXII
Caput	XXIII

10

111111 ————— Drachseide 1/12
 FTT TROLL
 Caput XXVII
 Caput XXVII
 Rex Augustus Parthorum 2000 Euse
 1
 2
 3
 4
 5
 6
 7

Droesache 18
2/7/10/11/12/13/14/15/16/17/
1973

Druckstock der 10.

2. 1975 / 3. 2. 1975 / 4. 2. 1975 / 5. 2. 1975 /
2. 1975 / 4. 2. 1975 / 6. 2. 1975 /
[17. 2. 1956]

Produktionszahl E 210000

"Ich will einen Kopf, den dachte, dass
einen guten Stern
Ich einen Stern dachte."

Harriet Hulse [E 210000] [1975] [1975] [1975]

o. Hulse

Seitenschnitt

[illegible]

_____ Drakesuchel / no
2, / 12.1975 — 17.2.1975
Fr 2 - Fr 5 + 30 h heute ?? — 1
~~_____~~
~~_____~~
16.2.
—
van-Lies; — writer
hair-;

[illegible][illegible]

e.t.c. 2 = 1, 2; 1 + 1 = 1, 2, 1976

1 volume, 213 sheets

White cardboard binding with printed "e.t.c." stamp

Glue binding, copy printing (ink on paper)

30 × 21.2 cm

Hamburg: self-published by Hanne Darboven

Edition: 200

This book is an expanded version of 1975, and an additional component of *Schreibzeit 1975–1981* (Writing Time 1975–1981). The expansions are in particular texts by Jean-Paul Sartre. The transcription of excerpts from his memoir *The Words* and a *Spiegel* interview with Sartre conducted in 1975 are supplemented by an interview with Simone de Beauvoir conducted by Alice Schwarzer in 1976.¹

Elke Bippus and Ortrud Westheider

¹ *Der Spiegel*, no. 15 (April 5, 1976).



Verlagsgesellschaft von Horst Bockelmann 4112
L. Horst Bockelmann in der Schillingstr. 24 2100 Hamburg 95
Postfach 111111
City 2011, Bldg. 1111, Germany, Continental EV 11 2100 Hamburg 95

Ausgewählte Textzitate und Kommentare

Handwritten text in German, consisting of several lines of dense, cursive script.

Drucksaat 1/2

14.1.1975/15.1.1975/16.1.1975/17.1.1975
18.1.1975/19.1.1975/20.1.1975/21.1.1975
22.1.1975/23.1.1975/24.1.1975/25.1.1975
26.1.1975/27.1.1975/28.1.1975/29.1.1975
30.1.1975/31.1.1975/1.2.1975/2.2.1975
3.2.1975/4.2.1975/5.2.1975/6.2.1975
7.2.1975/8.2.1975/9.2.1975/10.2.1975
11.2.1975/12.2.1975/13.2.1975/14.2.1975
15.2.1975/16.2.1975/17.2.1975/18.2.1975
19.2.1975/20.2.1975/21.2.1975/22.2.1975
23.2.1975/24.2.1975/25.2.1975/26.2.1975
27.2.1975/28.2.1975/29.2.1975/30.2.1975
31.2.1975/1.3.1975/2.3.1975/3.3.1975
4.3.1975/5.3.1975/6.3.1975/7.3.1975
8.3.1975/9.3.1975/10.3.1975/11.3.1975
12.3.1975/13.3.1975/14.3.1975/15.3.1975
16.3.1975/17.3.1975/18.3.1975/19.3.1975
20.3.1975/21.3.1975/22.3.1975/23.3.1975
24.3.1975/25.3.1975/26.3.1975/27.3.1975
28.3.1975/29.3.1975/30.3.1975/31.3.1975
1.4.1975/2.4.1975/3.4.1975/4.4.1975
5.4.1975/6.4.1975/7.4.1975/8.4.1975
9.4.1975/10.4.1975/11.4.1975/12.4.1975
13.4.1975/14.4.1975/15.4.1975/16.4.1975
17.4.1975/18.4.1975/19.4.1975/20.4.1975
21.4.1975/22.4.1975/23.4.1975/24.4.1975
25.4.1975/26.4.1975/27.4.1975/28.4.1975
29.4.1975/30.4.1975/1.5.1975/2.5.1975
3.5.1975/4.5.1975/5.5.1975/6.5.1975
7.5.1975/8.5.1975/9.5.1975/10.5.1975
11.5.1975/12.5.1975/13.5.1975/14.5.1975
15.5.1975/16.5.1975/17.5.1975/18.5.1975
19.5.1975/20.5.1975/21.5.1975/22.5.1975
23.5.1975/24.5.1975/25.5.1975/26.5.1975
27.5.1975/28.5.1975/29.5.1975/30.5.1975
31.5.1975/1.6.1975/2.6.1975/3.6.1975
4.6.1975/5.6.1975/6.6.1975/7.6.1975
8.6.1975/9.6.1975/10.6.1975/11.6.1975
12.6.1975/13.6.1975/14.6.1975/15.6.1975
16.6.1975/17.6.1975/18.6.1975/19.6.1975
20.6.1975/21.6.1975/22.6.1975/23.6.1975
24.6.1975/25.6.1975/26.6.1975/27.6.1975
28.6.1975/29.6.1975/30.6.1975/1.7.1975
2.7.1975/3.7.1975/4.7.1975/5.7.1975
6.7.1975/7.7.1975/8.7.1975/9.7.1975
10.7.1975/11.7.1975/12.7.1975/13.7.1975
14.7.1975/15.7.1975/16.7.1975/17.7.1975
18.7.1975/19.7.1975/20.7.1975/21.7.1975
22.7.1975/23.7.1975/24.7.1975/25.7.1975
26.7.1975/27.7.1975/28.7.1975/29.7.1975
30.7.1975/31.7.1975/1.8.1975/2.8.1975
3.8.1975/4.8.1975/5.8.1975/6.8.1975
7.8.1975/8.8.1975/9.8.1975/10.8.1975
11.8.1975/12.8.1975/13.8.1975/14.8.1975
15.8.1975/16.8.1975/17.8.1975/18.8.1975
19.8.1975/20.8.1975/21.8.1975/22.8.1975
23.8.1975/24.8.1975/25.8.1975/26.8.1975
27.8.1975/28.8.1975/29.8.1975/30.8.1975
31.8.1975/1.9.1975/2.9.1975/3.9.1975
4.9.1975/5.9.1975/6.9.1975/7.9.1975
8.9.1975/9.9.1975/10.9.1975/11.9.1975
12.9.1975/13.9.1975/14.9.1975/15.9.1975
16.9.1975/17.9.1975/18.9.1975/19.9.1975
20.9.1975/21.9.1975/22.9.1975/23.9.1975
24.9.1975/25.9.1975/26.9.1975/27.9.1975
28.9.1975/29.9.1975/30.9.1975/1.10.1975
2.10.1975/3.10.1975/4.10.1975/5.10.1975
6.10.1975/7.10.1975/8.10.1975/9.10.1975
10.10.1975/11.10.1975/12.10.1975/13.10.1975
14.10.1975/15.10.1975/16.10.1975/17.10.1975
18.10.1975/19.10.1975/20.10.1975/21.10.1975
22.10.1975/23.10.1975/24.10.1975/25.10.1975
26.10.1975/27.10.1975/28.10.1975/29.10.1975
30.10.1975/31.10.1975/1.11.1975/2.11.1975
3.11.1975/4.11.1975/5.11.1975/6.11.1975
7.11.1975/8.11.1975/9.11.1975/10.11.1975
11.11.1975/12.11.1975/13.11.1975/14.11.1975
15.11.1975/16.11.1975/17.11.1975/18.11.1975
19.11.1975/20.11.1975/21.11.1975/22.11.1975
23.11.1975/24.11.1975/25.11.1975/26.11.1975
27.11.1975/28.11.1975/29.11.1975/30.11.1975
31.11.1975/1.12.1975/2.12.1975/3.12.1975
4.12.1975/5.12.1975/6.12.1975/7.12.1975
8.12.1975/9.12.1975/10.12.1975/11.12.1975
12.12.1975/13.12.1975/14.12.1975/15.12.1975
16.12.1975/17.12.1975/18.12.1975/19.12.1975
20.12.1975/21.12.1975/22.12.1975/23.12.1975
24.12.1975/25.12.1975/26.12.1975/27.12.1975
28.12.1975/29.12.1975/30.12.1975/31.12.1975
1.1.1976/2.1.1976/3.1.1976/4.1.1976
5.1.1976/6.1.1976/7.1.1976/8.1.1976
9.1.1976/10.1.1976/11.1.1976/12.1.1976
13.1.1976/14.1.1976/15.1.1976/16.1.1976
17.1.1976/18.1.1976/19.1.1976/20.1.1976
21.1.1976/22.1.1976/23.1.1976/24.1.1976
25.1.1976/26.1.1976/27.1.1976/28.1.1976
29.1.1976/30.1.1976/31.1.1976/1.2.1976
2.2.1976/3.2.1976/4.2.1976/5.2.1976
6.2.1976/7.2.1976/8.2.1976/9.2.1976
10.2.1976/11.2.1976/12.2.1976/13.2.1976
14.2.1976/15.2.1976/16.2.1976/17.2.1976
18.2.1976/19.2.1976/20.2.1976/21.2.1976
22.2.1976/23.2.1976/24.2.1976/25.2.1976
26.2.1976/27.2.1976/28.2.1976/29.2.1976
30.2.1976/31.2.1976/1.3.1976/2.3.1976
3.3.1976/4.3.1976/5.3.1976/6.3.1976
7.3.1976/8.3.1976/9.3.1976/10.3.1976
11.3.1976/12.3.1976/13.3.1976/14.3.1976
15.3.1976/16.3.1976/17.3.1976/18.3.1976
19.3.1976/20.3.1976/21.3.1976/22.3.1976
23.3.1976/24.3.1976/25.3.1976/26.3.1976
27.3.1976/28.3.1976/29.3.1976/30.3.1976
31.3.1976/1.4.1976/2.4.1976/3.4.1976
4.4.1976/5.4.1976/6.4.1976/7.4.1976
8.4.1976/9.4.1976/10.4.1976/11.4.1976
12.4.1976/13.4.1976/14.4.1976/15.4.1976
16.4.1976/17.4.1976/18.4.1976/19.4.1976
20.4.1976/21.4.1976/22.4.1976/23.4.1976
24.4.1976/25.4.1976/26.4.1976/27.4.1976
28.4.1976/29.4.1976/30.4.1976/1.5.1976
2.5.1976/3.5.1976/4.5.1976/5.5.1976
6.5.1976/7.5.1976/8.5.1976/9.5.1976
10.5.1976/11.5.1976/12.5.1976/13.5.1976
14.5.1976/15.5.1976/16.5.1976/17.5.1976
18.5.1976/19.5.1976/20.5.1976/21.5.1976
22.5.1976/23.5.1976/24.5.1976/25.5.1976
26.5.1976/27.5.1976/28.5.1976/29.5.1976
30.5.1976/31.5.1976/1.6.1976/2.6.1976
3.6.1976/4.6.1976/5.6.1976/6.6.1976
7.6.1976/8.6.1976/9.6.1976/10.6.1976
11.6.1976/12.6.1976/13.6.1976/14.6.1976
15.6.1976/16.6.1976/17.6.1976/18.6.1976
19.6.1976/20.6.1976/21.6.1976/22.6.1976
23.6.1976/24.6.1976/25.6.1976/26.6.1976
27.6.1976/28.6.1976/29.6.1976/30.6.1976
31.6.1976/1.7.1976/2.7.1976/3.7.1976
4.7.1976/5.7.1976/6.7.1976/7.7.1976
8.7.1976/9.7.1976/10.7.1976/11.7.1976
12.7.1976/13.7.1976/14.7.1976/15.7.1976
16.7.1976/17.7.1976/18.7.1976/19.7.1976
20.7.1976/21.7.1976/22.7.1976/23.7.1976
24.7.1976/25.7.1976/26.7.1976/27.7.1976
28.7.1976/29.7.1976/30.7.1976/31.7.1976
1.8.1976/2.8.1976/3.8.1976/4.8.1976
5.8.1976/6.8.1976/7.8.1976/8.8.1976
9.8.1976/10.8.1976/11.8.1976/12.8.1976
13.8.1976/14.8.1976/15.8.1976/16.8.1976
17.8.1976/18.8.1976/19.8.1976/20.8.1976
21.8.1976/22.8.1976/23.8.1976/24.8.1976
25.8.1976/26.8.1976/27.8.1976/28.8.1976
29.8.1976/30.8.1976/31.8.1976/1.9.1976
2.9.1976/3.9.1976/4.9.1976/5.9.1976
6.9.1976/7.9.1976/8.9.1976/9.9.1976
10.9.1976/11.9.1976/12.9.1976/13.9.1976
14.9.1976/15.9.1976/16.9.1976/17.9.1976
18.9.1976/19.9.1976/20.9.1976/21.9.1976
22.9.1976/23.9.1976/24.9.1976/25.9.1976
26.9.1976/27.9.1976/28.9.1976/29.9.1976
30.9.1976/31.9.1976/1.10.1976/2.10.1976
3.10.1976/4.10.1976/5.10.1976/6.10.1976
7.10.1976/8.10.1976/9.10.1976/10.10.1976
11.10.1976/12.10.1976/13.10.1976/14.10.1976
15.10.1976/16.10.1976/17.10.1976/18.10.1976
19.10.1976/20.10.1976/21.10.1976/22.10.1976
23.10.1976/24.10.1976/25.10.1976/26.10.1976
27.10.1976/28.10.1976/29.10.1976/30.10.1976
31.10.1976/1.11.1976/2.11.1976/3.11.1976
4.11.1976/5.11.1976/6.11.1976/7.11.1976
8.11.1976/9.11.1976/10.11.1976/11.11.1976
12.11.1976/13.11.1976/14.11.1976/15.11.1976
16.11.1976/17.11.1976/18.11.1976/19.11.1976
20.11.1976/21.11.1976/22.11.1976/23.11.1976
24.11.1976/25.11.1976/26.11.1976/27.11.1976
28.11.1976/29.11.1976/30.11.1976/1.12.1976
2.12.1976/3.12.1976/4.12.1976/5.12.1976
6.12.1976/7.12.1976/8.12.1976/9.12.1976
10.12.1976/11.12.1976/12.12.1976/13.12.1976
14.12.1976/15.12.1976/16.12.1976/17.12.1976
18.12.1976/19.12.1976/20.12.1976/21.12.1976
22.12.1976/23.12.1976/24.12.1976/25.12.1976
26.12.1976/27.12.1976/28.12.1976/29.12.1976
30.12.1976/31.12.1976/1.1.1977/2.1.1977
3.1.1977/4.1.1977/5.1.1977/6.1.1977
7.1.1977/8.1.1977/9.1.1977/10.1.1977
11.1.1977/12.1.1977/13.1.1977/14.1.1977
15.1.1977/16.1.1977/17.1.1977/18.1.1977
19.1.1977/20.1.1977/21.1.1977/22.1.1977
23.1.1977/24.1.1977/25.1.1977/26.1.1977
27.1.1977/28.1.1977/29.1.1977/30.1.1977
31.1.1977/1.2.1977/2.2.1977/3.2.1977
4.2.1977/5.2.1977/6.2.1977/7.2.1977
8.2.1977/9.2.1977/10.2.1977/11.2.1977
12.2.1977/13.2.1977/14.2.1977/15.2.1977
16.2.1977/17.2.1977/18.2.1977/19.2.1977
20.2.1977/21.2.1977/22.2.1977/23.2.1977
24.2.1977/25.2.1977/26.2.1977/27.2.1977
28.2.1977/29.2.1977/30.2.1977/1.3.1977
2.3.1977/3.3.1977/4.3.1977/5.3.1977
6.3.1977/7.3.1977/8.3.1977/9.3.1977
10.3.1977/11.3.1977/12.3.1977/13.3.1977
14.3.1977/15.3.1977/16.3.1977/17.3.1977
18.3.1977/19.3.1977/20.3.1977/21.3.1977
22.3.1977/23.3.1977/24.3.1977/25.3.1977
26.3.1977/27.3.1977/28.3.1977/29.3.1977
30.3.1977/31.3.1977/1.4.1977/2.4.1977
3.4.1977/4.4.1977/5.4.1977/6.4.1977
7.4.1977/8.4.1977/9.4.1977/10.4.1977
11.4.1977/12.4.1977/13.4.1977/14.4.1977
15.4.1977/16.4.1977/17.4.1977/18.4.1977
19.4.1977/20.4.1977/21.4.1977/22.4.1977
23.4.1977/24.4.1977/25.4.1977/26.4.1977
27.4.1977/28.4.1977/29.4.1977/30.4.1977
31.4.1977/1.5.1977/2.5.1977/3.5.1977
4.5.1977/5.5.1977/6.5.1977/7.5.1977
8.5.1977/9.5.1977/10.5.1977/11.5.1977
12.5.1977/13.5.1977/14.5.1977/15.5.1977
16.5.1977/17.5.1977/18.5.1977/19.5.1977
20.5.1977/21.5.1977/22.5.1977/23.5.1977
24.5.1977/25.5.1977/26.5.1977/27.5.1977
28.5.1977/29.5.1977/30.5.1977/31.5.1977
1.6.1977/2.6.1977/3.6.1977/4.6.1977
5.6.1977/6.6.1977/7.6.1977/8.6.1977
9.6.1977/10.6.1977/11.6.1977/12.6.1977
13.6.1977/14.6.1977/15.6.1977/16.6.1977
17.6.1977/18.6.1977/19.6.1977/20.6.1977
21.6.1977/22.6.1977/23.6.1977/24.6.1977
25.6.1977/26.6.1977/27.6.1977/28.6.1977
29.6.1977/30.6.1977/1.7.1977/2.7.1977
3.7.1977/4.7.1977/5.7.1977/6.7.1977
7.7.1977/8.7.1977/9.7.1977/10.7.1977
11.7.1977/12.7.1977/13.7.1977/14.7.1977
15.7.1977/16.7.1977/17.7.1977/18.7.1977
19.7.1977/20.7.1977/21.7.1977/22.7.1977
23.7.1977/24.7.1977/25.7.1977/26.7.1977
27.7.1977/28.7.1977/29.7.1977/30.7.1977
31.7.1977/1.8.1977/2.8.1977/3.8.1977
4.8.1977/5.8.1977/6.8.1977/7.8.1977
8.8.1977/9.8.1977/10.8.1977/11.8.1977
12.8.1977/13.8.1977/14.8.1977/15.8.1977
16.8.1977/17.8.1977/18.8.1977/19.8.1977
20.8.1977/21.8.1977/22.8.1977/23.8.1977
24.8.1977/25.8.1977/26.8.1977/27.8.1977
28.8.1977/29.8.1977/30.8.1977/31.8.1977
1.9.1977/2.9.1977/3.9.1977/4.9.1977
5.9.1977/6.9.1977/7.9.1977/8.9.1977
9.9.1977/10.9.1977/11.9.1977/12.9.1977
13.9.1977/14.9.1977/15.9.1977/16.9.1977
17.9.1977/18.9.1977/19.9.1977/20.9.1977
21.9.1977/22.9.1977/23.9.1977/24.9.1977
25.9.1977/26.9.1977/27.9.1977/28.9.1977
29.9.1977/30.9.1977/1.10.1977/2.10.1977
3.10.1977/4.10.1977/5.10.1977/6.10.1977
7.10.1977/8.10.1977/9.10.1977/10.10.1977
11.10.1977/12.10.1977/13.10.1977/14.10.1977
15.10.1977/16.10.1977/17.10.1977/18.10.1977
19.10.1977/20.10.1977/21.10.1977/22.10.1977
23.10.1977/24.10.1977/25.10.1977/26.10.1977
27.10.1977/28.10.1977/29.10.1977/30.10.1977
31.10.1977/1.11.1977/2.11.1977/3.11.1977
4.11.1977/5.11.1977/6.11.1977/7.11.1977
8.11.1977/9.11.1977/10.11.1977/11.11.1977
12.11.1977/13.11.1977/14.11.1977/15.11.1977
16.11.1977/17.11.1977/18.11.1977/19.11.1977
20.11.1977/21.11.1977/22.11.1977/23.11.1977
24.11.1977/25.11.1977/26.11.1977/27.11.1977
28.11.1977/29.11.1977/30.11.1977/1.12.1977
2.12.1977/3.12.1977/4.12.1977/5.12.1977
6.12.1977/7.12.1977/8.12.1977/9.12.1977
10.12.1977/11.12.1977/12.12.1977/13.12.1977
14.12.1977/15.12.1977/16.12.1977/17.12.1977
18.12.1977/19.12.1977/20.12.1977/21.12.1977
22.12.1977/23.12.1977/24.12.1977/25.12.1977
26.12.1977/27.12.1977/28.12.1977/29.12.1977
30.12.1977/31.12.1977/1.1.1978/2.1.1978
3.1.1978/4.1.1978/5.1.1978/6.1.1978
7.1.1978/8.1.1978/9.1.1978/10.1.1978
11.1.1978/12.1.1978/13.1.1978/14.1.1978
15.1.1978/16.1.1978/17.1.1978/18.1.1978
19.1.1978/20.1.1978/21.1.1978/22.1.1978
23.1.1978/24.1.1978/25.1.1978/26.1.1978
27.1.1978/28.1.1978/29.1.1978/30.1.1978
31.1.1978/1.2.1978/2.2.1978/3.2.1978
4.2.1978/5.2.1978/6.2.1978/7.2.1978
8.2.1978/9.2.1978/10.2.1978/11.2.1978
12.2.1978/13.2.1978/14.2.1978/15.2.1978
16.2.1978/17.2.1978/18.2.1978/19.2.1978
20.2.1978/21.2.1978/22.2.1978/23.2.1978
24.2.1978/25.2.1978/26.2.1978/27.2.1978
28.2.1978/29.2.1978/30.2.1978/1.3.1978
2.3.1978/3.3.1978/4.3.1978/5.3.1978
6.3.1978/7.3.1978/8.3.1978/9.3.1978
10.3.1978/11.3.1978/12.3.1978/13.3.1978
14.3.1978/15.3.1978/16.3.1978/17.3.1978
18.3.1978/19.3.1978/20.3.1978/21.3.1978
22.3.1978/23.3.1978/24.3.1978/25.3.1978
26.3.1978/27.3.197



Detail of table in music room, Am Burgberg

**“Personal-Existential”:
Hanne Darboven’s Self-Referential
Linking of Life and Work**

Miriam Schoofs

Hanne Darboven is known for her serial sequences of sheets of paper, filled with rows of numbers and text. The blocks of text in her written works are repeatedly punctuated by collaged image material such as picture postcards, collectible illustrated cards, and photographs. In exhibitions, the identically framed sheets fill entire walls, grid-fashion, like wallpaper. Occasionally, her works on paper are supplemented by sculptures or objects. Darboven's method of checksum calculations represents the cornerstone of the compositional structure of her works: "My systems are numerical concepts that function according to the laws of progression and/or reduction in the manner of a musical theme with variations."¹ Beginning in 1968, she applied this procedure to dates as well, in order to encapsulate vast intervals of time and to "visualize a day on a sheet of paper, as well as an entire century."² In the early 1970s, Darboven took a second fundamental step, supplementing her calendrical systems of order through the systematic transcription of literary texts and encyclopedia entries. Her textual works drew on the classical canon of educational and literary texts favored by the left-intellectual postwar generation. In the 1980s, finally, Darboven began to assign musical tones to her date calculations and to have them translated into musical scores by professional musicians, emphasizing that "my work concludes in music."³

Her multimedia oeuvre, which also encompasses film,⁴ extends from the early material pictures and perforations, which date from her time at the Hamburg Art Academy, to the constructions and the first numerical systems, to the compressed date calculations, to the writing-based works, and finally to the complex text-image collages and spatial installations. The medium of writing as such and the time required for its manual transcription became the central object of her work, and her curving, regular handwriting became the trademark of an artist who saw herself first and foremost as a "writer."⁵ At first glance, the usually densely inscribed sheets of these works resemble letters or diary entries. Upon closer inspection, however, it becomes clear that this impression is deceptive, and that we are for the most part not confronted with the personal statements or thoughts of the writer. It is, however, the essence of a transcription of text by hand to render thought manifest and to become self-aware. Through the intimate act of manual transcription, Darboven appropriated the knowledge and ideas of others, in terms of "writing without describing." She conducted this writing and transcription like a program, one that—as earlier, with the date-based checksum calculations and their various forms of presentation—"needs to be fulfilled, written down, in order to be there."⁶

Due to the intentions and aims underlying her artistic praxis, she was associated from the very beginning with contemporary US-American Conceptual Art.⁷ But she opposed Conceptual Art's tendency toward rationalization and mechanization, preferring the individual and authentic expression of the handwritten text. In a sense, her time-based system of inscription represents the compositional matrix⁸ of her work. In the end, the idiosyncratic and subjective character of her conceptual strategy can be regarded as an attempt to do justice to the complexity of encyclopedic knowledge, as well as to the experience of the ceaseless flow of life: recurring throughout Darboven's oeuvre like a leitmotif are self-referential allusions to her personal origins, her artistic production, and her own existence.



Fig. 1
Am Burgberg 24–28, Hamburg-Harburg, ca. 1950

Origins and Milieu

Hanne Darboven grew up in “Am Burgberg” (figs. 1 and 2), on the rural periphery of Hamburg-Harburg, and was the middle child of three sisters. On her father’s side, the family had operated a coffee roasting house and colonial goods shop since the turn of the twentieth century (fig. 3).⁹ With her fondness for store furniture, writing desks, and filing cabinets, she directly linked her own surroundings



Fig. 2
Am Burgberg, topping-out of tower, Hamburg-Harburg, ca. 1975

with her family’s mercantile tradition; to some extent, her furnishings come directly from the headquarters of the family’s coffee business.¹⁰ The logo of the family enterprise is found in her workshop rooms, as well as in the works themselves: on historic coffee cans, company nameplates, and desk calendars, or in the form of illustrated cards, advertising figurines, and advertisements that were integrated into her works and bear the lettering “IWE Darboven,” “J. W. Darboven,” or “J. J. Darboven.”

Her appreciation for the mercantile is also reflected in her artistic production; it is legible in her “date calculations” and in her preference for lists, registers, and indices, as well as for accounting ledgers. In the prologue to *Schreibzeit* (Writ-

ing Time) (1975–1981; pp. 216ff.), for example, the photograph of an accounting ledger from a popular restaurant on the Elbe River which the artist herself enjoyed frequenting has been integrated into a sequence of images; *Soll und Haben* (Debt and Credit) (1991) is based on the accounting ledger of a Hamburg firm from the years 1932/33.¹¹ In both documents, the traces of human existence have been reduced to columns of numbers.



Fig. 3
Colonial goods shop and coffee roasting house, Lüneburger Straße, Hamburg-Harburg, ca. 1950

Benjamin H. D. Buchloh has reproached Conceptual Art in general for its tendency toward bookkeeping,¹² and Sol LeWitt, a close friend and mentor of Darboven’s, compared her artistic activity programmatically to that of an office worker.¹³ Darboven too regarded her “action”¹⁴ first and foremost as work, as the fulfillment of duty, perhaps as a product of her bourgeois upbringing, with its consciousness of obligation: “I have a clear conscience; I have inscribed my thousand pages. In this spirit of responsibility—work, obedience to conscience, performance of duty—I’m no worse a worker than someone who builds a street.”¹⁵ This bourgeois work ethic is also reflected in the *Briefe aus New York 1966–68 an zu Hause* (Letters Home from New York 1966–68).¹⁶ In the letters, the young artist gives

an account of the life path she has chosen, and never tires of assuring her parents of her gratitude: “I am thankful that you make this ‘action’ possible for me, otherwise, I really don’t know what kind of meaning or justification my existence would have at all.”¹⁷ At the same time, she feels obligated to supply reports about her “action,” asserting her “diligence,”¹⁸ which brings her a “feeling of liberation” and “fulfillment.”¹⁹

Construction Drawings and Permutations

In early 1966, the twenty-five-year-old artist went to New York: "I was always afraid of not knowing what I should do in the world. In New York I then tried to find something I could write on all my life. It was there that I built up my work."²⁰ The only works she brought with her to the "New World" from her period of study in Hamburg were the monochrome material pictures (pp. 54f.) produced partly under Willem Grimm and in particular in the class of Almir Mavignier: "The few material pictures are very important for the transition and for what I took with me mentally-constructively to New York."²¹ At her drafting table in her small apartment in Manhattan's Upper East Side (fig. 4), Darboven produced constructions on graph paper: geometric drawings following rational numeric principles. The structure of the boxes of grids on the technical drawing paper acted as a kind of pattern, on whose basis she produced figures and, through repetitions and rows, varied axial and point symmetric mirroring or rotations. By placing laid paper between the construction drawings and thick pieces of cardboard, and perforating these with a drawing tool, she also created the perforations, monochrome sheets in square format in various colors which—structured grid-fashion through the perforations—are connected to the material pictures from her time at the academy, and recall Mavignier's dot pictures, as well as the reliefs of the ZERO group. Because of their performative character, her constructions have been referred to occasionally as *Permutationen* (Permutations).²² The term is borrowed from Mavignier's *Permutations*, although unlike her teacher, Darboven manipulated not color and form combinations, but geometric, and subsequently numerical, relationships. In this sense, she was closer conceptually to the cybernetic approach of Max Bense's "information aesthetic," which introduced genuinely mechanistic principles into art.²³ Increasingly, she began to renounce the graphic execution of the constructions, and to express variants derived from the basic figure in straightforward numerical relationships and calculations: "At some point, I wrote these constructions out in numbers, according to the nominal value."²⁴

Based on the calculations of the number constellations, she eventually developed her own mathematical system: "In fact, all of my concerns are based on this: numbers, the 'little 1 x 1.' Numbers and permutations, in progressions, asymmetric sequences. It fascinates me how little I know about mathematics. Feel no responsibility toward so-called mathematics, do as I please with my mathematics, in my own way, and find it marvelous. The very fact the numbers exist, that one can use them."²⁵

The affiliation between her early constructions and calculations on graph paper with the "working drawings" of US-American Minimalism and Conceptual Art is readily apparent. In his programmatic "Paragraphs on Conceptual Art," Sol LeWitt refers to Darboven when he writes: "Conceptual art doesn't really have much to do with mathematics, philosophy, or any other mental discipline. The mathematics used by most artists is simple arithmetic or simple number systems. The philosophy of the work is implicit in the work and it is not an illustration of any system of philosophy."²⁶ Darboven herself spoke of her abstract number calculations as her "mathematical prose": "My invention—mathematical prose is the transposition of that form we refer to as 'content' into a form of experience, an intensive process."²⁷ Darboven retained this performative structure, developed on the basis of the early constructions, in all of her later work.



Fig. 4

Hanne Darboven's apartment in Manhattan, New York, 1966

Date and Checksum Calculations

In 1968, after her father's death, Darboven moved back in to her parents' house in Hamburg-Harburg, where she lived and worked from that point on. It was there, in 1968, that she arrived at the decisive step of the date calculations, which would form the basis for all of her subsequent time-based work: "Finally, I arrived at the dates of the days, which of course preoccupy one daily with the meaning or non-meaning of things,"²⁸ for "if the number is the basis in its variation, then I can also take the number, that of the date, as something existential, and from this, I developed laws. This was a great liberation."²⁹ The development from line to number, then, culminated in her work with dates. By choosing the dates of the days as the point of departure for her artistic system, she made units of time the foundation of her work. Following an idiosyncratic mathematical system, she formed checksums from the dates of the day, month, and year.

The individual numbers of the dates were added to form the checksums, the so-called construction or "K-values"³⁰: "My notations begin from the dates of the days of (19)69: . . . The numbers 6 and 9, specifying the year, are calculated separately. All other double-digit numbers are calculated as single units."³¹ Since the entries for the centuries are omitted, the counting of frequency that is carried out is valid for every past and future century. The reference values are the figures for the first and last days of the years of a given century '00 to '99: 2 ($2 = 1, 2$; $1 + 1 = 1, 2$, etc.) and 43 ($31 + 12 + 0 + 0$), as well as 20 ($1 + 1 + 9 + 9$) and 61 ($31 + 12 + 9 + 9$). "Altogether, the dates of the days result in 42 checksums. These calculated checksums become progressively larger . . . increase in frequency (from 1 to 12) and then go back down to 1. . . . Every number is repeated as often as its nominal value is indicated."³²

Darboven notated the checksums arrived at in the form of sequences of numbers or as written-out number words. The passage of a year or a century, then, can appear in different forms: as notated, written-out numbers that delineate a great curve, in the additive augmentation and decrease of the gridded presentation, or as the U-shaped wavy lines that circumscribe the quantitative frequency of individual values within a year or century through the number of arcs. Through this idiosyncratic mathematical system and the various forms of presentation, Darboven was able to compress and present intervals of time computationally. She justified this rationalization and reduction to number, finally, as an attitude of refusal toward any form of social or political co-optation.³³ In contradistinction to words, numbers always refer exclusively to themselves, and are consequently "sovereign and independent."³⁴ Observable up until the late 1960s, then, is a development from the geometric construction and permutation drawings, to the calculation of abstract number relationships, to the compressed date calculations. Finally, the date-based registration of checksum calculations was supplemented by writing.

Inscription and Transcription

Ever since childhood, Darboven was a passionate reader.³⁵ In the letters from New York addressed to her parents and friends, she regularly mentions the titles and authors of her current reading.³⁶ The wide-ranging library found in the residence and studio building "Am Burgberg," as well as the numerous bookmarks and underlinings found in her books, testify to her passion for reading and her thirst for knowledge. In her textual works, begun in the 1970s, she copied a series of literary and lyrical texts, along with entire passages from specialized books and lexicons, with a preference for the *Großer Brockhaus* (Brockhaus Encyclopedia). This practice of handwritten copying began in 1970 with Homer's *Odyssey* (*Homer: Odyssey, 1. – 5. Gesang* [see p. 181]),³⁷ and culminated in her extensive *Schreibzeit* (1975–1981). She spanned the spectrum from antiquity to the Enlightenment, and further to the critical theory of Max Horkheimer and Theodor W. Adorno. According to the artist, her selection of texts emerged from "everything I read and remember, everything that seems important and notable with respect to my work, for objectification, for communication."³⁸

Many of the texts quoted by Darboven thematize language and writing as such.³⁹ Through these transcriptions, which could take months to produce, she sought to come to terms with her own artistic self-understanding.⁴⁰ Increasingly, she also incorporated historical and current political events into her works in the form of handwritten transcriptions of essays, newspaper articles, and interviews: “I use narrative forms that are understandable to everyone, and quote them from an intellectual and technical point of view.”⁴¹

In *Bismarckzeit* (Bismarck Time) (1978; pp. 92ff.), Darboven took up a historical theme for the first time, linking the epoch associated with Otto von Bismarck (1850–1890) directly to the work’s year of production. She juxtaposed the biographical dates of the Prussian minister president and later imperial chancellor against those of his political antagonist August Bebel, transcribing selected excerpts from a biography of Bismarck, a treatise on cultural history, and a critical essay by Willy Brandt on Bismarck’s “anti-socialist laws.”⁴² In contrast, the voices and reports that are quoted and incorporated into *Schreibzeit* and *Kulturgeschichte 1880–1983* (Cultural History 1880–1983), in particular those from the Hamburg-based newsmagazine *Der Spiegel*, portray the sociopolitical climate of the Federal Republic during these years. At times, Darboven also interspersed quotations from “porcelain plate sayings” in the form of proverbs and colloquialisms into the series of pages of the written works, thereby loosening up the predominantly serious and demanding content.

Through the systematic sequences of wordless wavy lines (or U-waves), the writing eventually is wholly liberated from its ostensible purpose of conveying contents: The uniform, wordless wavy lines, “written” accurately by hand and forming no letters, are an expression of the steady movement of writing, of its up-and-down, and finally of the medium of writing itself. This praxis resembles a penmanship exercise, occupational therapy, or a form of meditation.

Darboven herself spoke of a “writing without describing,” or of a “concrete writing.” Like the date calculations, she executed the written works strictly chronologically according to date, equating writing with calculating: “Number words, literally, write calculate/calculate write,” she noted in *Schreibzeit*.⁴³ Through this method of inscription and transcription, and during the process of manual writing, Darboven perpetually generated connections between the texts and her own present, thereby incorporating her own experiential world and her own individual learning processes: “I rewrote by hand in order to be mediated myself by the mediated experience.”⁴⁴

Photographs and Images

Beginning in the late 1970s, Darboven integrated image materials of various types and with a variety of provenances into her works: “In my work on the Bismarck era, I also use images. That which I no longer write with numbers, I depict.”⁴⁵

The use of photographs, picture postcards, covers of magazines like *Spiegel* and *Stern*, series of photos from art books, calendars, and advertisements culminates in *Kulturgeschichte 1880–1983* (pp. 230ff.), Darboven’s most complex work. With its 30,000 postcards, it forms a kind of pictorially profuse pendant to the text-heavy *Schreibzeit*, which in essence already contains the themes and contents of *Kulturgeschichte*: “That which I wrote in *Schreibzeit* is now documented for you in images. By the thousands.”⁴⁶ Large ensembles of greeting cards and picture postcards are found in *Wunschkonzert* (Request Program) (1984; pp. 240ff.) and *Menschen und Landschaften* (People and Landscapes) (1985; pp. 138ff.). Collectible cards with townscapes and prints of advertising figurines for the family firm of “IWE Darboven,” on the other hand, were integrated primarily into *Weltansichten 00–99* (Views of the World 00–99) (1975–1980; pp. 84ff.) and *Welttheater* (World Theater) (1979).

For the most part, these incorporated photographs depict selected objects from her studio home. For *Bilddokumentation >78<* (Picture Documentation >78<) (1978), Darboven documented a selection of 41 utilitarian objects, technical devices, and toys from her studio home (originally conceived as a

component of *Bismarckzeit*), which she assigned to the three realms of “history,” “mental development,” and “technical development.” The globe, for example, stands for the discovery of the world, the lens for scientific research, the steam engine for technical progress and industrialization, and the printing press for technical and intellectual progress, as well as for the associated societal transformations that took shape during the nineteenth century in the wake of the Enlightenment.

Incorporated into *Kulturgeschichte 1880–1983* and the equally extensive *Kinder dieser Welt* (Children of This World) (1990–1996; pp. 138ff.) are photographs of objects that are themselves components of the works.⁴⁷ In contrast to the photographs of *Bilddokumentation* ›78‹ and those of the sequences of sheets in *Kinder dieser Welt*, the photographs of objects included in *Kulturgeschichte 1880–1983* were taken directly in the studio. As a consequence, they offer the beholder direct views of the artist’s private rooms.

In *Milieu* ›80‹: *Heute* (Milieu ›80‹: Today) (1980)⁴⁸ and *Schreibzeit*,⁴⁹ finally, Darboven integrated series of photographs showing the interior of her house, which make possible a kind of virtual tour through the rooms.⁵⁰ She took up these image sequences again in *Kulturgeschichte 1880–1983*.⁵¹ Found in *Schreibzeit*, moreover, is a further series of photographs taken with a fish-eye lens,⁵² which conveys a defamiliarized, almost compressed impression of the spaces. In the film documentation *Vierjahreszeiten. Der Mond ist aufgegangen* (The Four Seasons: The Moon Has Risen) (1982/83; see pp. 106ff.),⁵³ the artist guides us personally through her studio home.

To an increasing degree, Darboven illustrated the tableaux of her works with collections of image materials and photographic documentation of her object collections and views of her residential and studio spaces, weaving motifs and objects from her own living and working environment into her abstract date calculations and historic transcriptions. Ultimately, she was concerned quite concretely with “original” documentation, with the integration of reality and history: “My work is registration in the sense of being; it is a working-through.”⁵⁴

Sculptures and Objects

Beginning in the late 1970s, Darboven began integrating selected objects from the wide-ranging collection of materials held in her studio home into exhibitions of her works. Initially, according to her own testimony, this involved busts or sculptures of historic personalities who were in some sense connected to her work, among them Otto von Bismarck, Konrad Adenauer, and Johann Wolfgang von Goethe. Later, everyday and handcrafted objects and elements from pop culture were taken into her exhibition presentations to an increasing degree. Darboven acquired most of these objects from her dealers⁵⁵ or at local estate sales; she also commissioned the production of individual sculptures, including the Picasso bust and the bronze goat for *Hommage à Picasso* (Homage to Picasso) (1995/96; see p. 36) and the wooden angel, the monstrous dinosaurs, and the life-size wooden horse in her studio home.⁵⁶

For the first time in the exhibition of *Bismarckzeit*, Darboven displayed a bronze sculpture of Otto von Bismarck⁵⁷ on a base, and illustrated it on the work’s first page. In 1997, she incorporated a plaster cast of a portrait bust of Goethe into *Ein Jahrhundert – Johann Wolfgang von Goethe gewidmet* (One Century – Dedicated to Johann Wolfgang von Goethe) (1971–1982; see pp. 176f.), a work conceived on the occasion of the 150th anniversary of the poet’s death and initially consisting exclusively of text, numbers, and number words.⁵⁸ For *Kulturgeschichte 1880–1983*, finally, she selected 19 larger found objects and artifacts, most having mundane origins, which she assigned to the work’s thematic complexes in an associative way: Included were a bust of Konrad Adenauer, an open prayer book, a wooden crucifix, a crescent moon, a prayer bell, a wooden swan, figurines of a baker and a physician, folkloristic wooden sculptures of a “pair of slaves,” a larger-than-life robot figure, an advertising pillar, a doll holding a teddy bear, and two store-window mannequins wearing sweat suits.⁵⁹ Darboven associated all of the collected objects with the thematic complexes of her respective works.⁶⁰ The extensive *Kinder dieser Welt*, for example,

installed for the first time at the Staatsgalerie in Stuttgart in 1997, consists of—among other things—a great number of dolls, toys, and pop-up picture books that she had collected over an extended period of time.

This collection of materials functioned as a fund and repertoire for Darboven's work, and at the same time as a repository of memory and a medium of visualization. Found here alongside large numbers of utilitarian objects and antiques, musical instruments, handcrafted objects, curiosities, knickknacks, and souvenirs are two stuffed goats, deceased pets formerly belonging to the artist. By transferring individual objects and materials from the fund of her studio into her works (and also vice versa), she continually interlocked art and life with one another. All in all, Darboven's object world embodies the essential themes and leitmotifs of her work: history and progress, religion and the Enlightenment, colonialism and commerce, war and Fascism, literature and art history, communication and mass media, cultural history and popular culture. In their totality, as material references to reality, the objects constitute a cultural history of things, thereby evoking recent strategies of archival, installation, and exhibition art.⁶¹

Reproductions and Reprints

The cultural-historical references found in Darboven's works are conveyed not least of all by the cultural techniques themselves that are employed in them: calculation and writing, collecting and preservation, documentation and communication. In the end, the presentation forms chosen for the works—whether the book, the collection of individual sheets, the image atlas, the space-filling panorama, the photographic documentation, or the filmic or musical realization—reflect the media-technical change as well as Darboven's own artistic praxis.

A central feature of Darboven's creative production is the use of preprinted elements and of specific graphic elements she designed or adapted herself. These function as visual resources and as formal bracketing devices or recognition features, as for example the "Schreibzeit paper," with its memorable red frames; the triple-columned, ocher-colored preprinted paper; the calendar and telegram preprints; the yellow "watermark" in the shape of a printing press; and the "e.t.c." stamp (see p. 29). Her preference for editions and artist's books also testifies to her affinity for the reproduction techniques of modern mass media. In fact, the graphic design of the written works—often highly striking, with their blocks of text continually interrupted by illustrations—are reminiscent of the pages of a lexicon or textbook, as well as of the print spaces of daily newspapers and magazines. The layout of the preprinted pages for *Schreibzeit*, which accounts for the formal unity of the sequence of pages and which was used in subsequent works, is a reference to the characteristic layout of the cover of the *Spiegel*, with its signal red border. The self-referential character⁶² of her work, moreover, is manifested not least in the numerous reproductions and reprints of her own works and image sequences.

In *Schreibzeit*,⁶³ *Kulturgeschichte 1880–1983*,⁶⁴ and *Milieu* ›80‹, Darboven again takes up image sequences from *Bilddokumentation* ›78‹ and *Bismarckzeit*, for example, positioning them in new contexts. Both *Milieu* ›80‹ and *Bismarckzeit* reappear again in *Schreibzeit*. *Kulturgeschichte 1880–1983*, finally, contains *Bismarckzeit*, *Weltansichten 00–99*, *Welttheater* ›79‹ (World Theater ›79‹), *Lustig ist das Zigeunerleben* (The Life of the Gypsy Is Merry) (1979), *Milieu* ›80‹, and *Wende* ›80‹ (Turning Point ›80‹) (1980/81; pp. 96ff.), among others. Alongside the integration of earlier works, Darboven also made reference to exhibitions of her works—for example by means of photographs of opening receptions. Illustrated in *Kulturgeschichte 1880–1983* are photographs of the exhibition "Hanne Darboven – Schreibzeit," held in 1983 at the Hamburger Kunstverein,⁶⁵ where the work was seen in Germany for the first time; the exhibition poster was also incorporated into *Kulturgeschichte 1880–1983*, which incidentally contains other exhibition posters and pages from catalogues, as well as individual exhibition invitations that have been collaged onto the picture panels.⁶⁶ In a sense, then, Darboven updated her own exhibition history, thereby reflecting in the works on her societal role and her recognition as an artist.

Am Burgberg—"Ubiquist"

Even the family home "Am Burgberg" is written into Darboven's works, whether as text or image:⁶⁷ in the form of personal formulas or as a supplement to or in place of a signature ("hd, Am Burgberg," "Am Burgberg – : heute," or simply "Am Burgberg"). On the green "Ubiquist" postcards (fig. 5), which Darboven designed herself and incorporated into a succession of works as a sort of graphic and dramati-

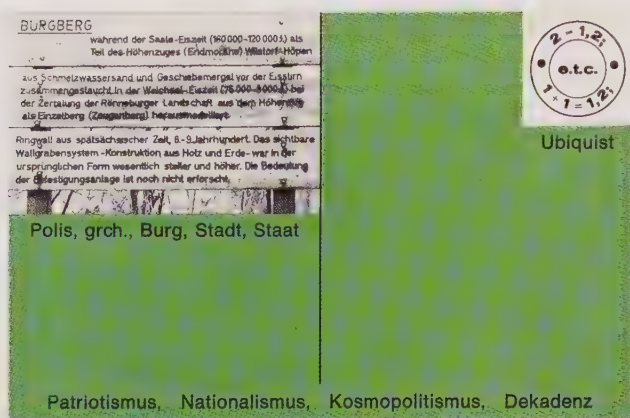


Fig. 5
"Ubiquist" postcard, offset printing on paper, ca. 1980

cally striking frieze,⁶⁸ she thematized the "Burgberg" in the form of an information panel that addresses the geological origins and early history of the terrain. The card, designed by the artist and frequently reproduced, is a reference to her place of residence and at the same time symbolizes the field of tension between home and the faraway, of such enormous importance to both her life and her artistic development.

Finally, the word "Ubiquist" is printed right under the stamp area of the postcard. This word of Latin origin is a technical term from biology that refers to plant or animal species that are indigenous to various biotopes. Darboven set the semantic field of this notion of the "everywhere"

against her place of work and residence "Am Burgberg." From there, she sent numerous postcards to friends, art dealers, collectors, and exhibition organizers around the world. The frequently reproduced green postcard often served her as a carrier for expressions of political opinions and as an artistic medium in the spirit of Mail Art. For private correspondence, she additionally used a postcard displaying a Danish letter carrier, which was also frequently reproduced. In this way, she alluded to the Danish origins of her mother, Kirsten Darboven.

Both of her central geographical points of reference—Harburg and New York, the "Old" and "New Worlds"—were thematized as well in *Ansichten >85< (Views >85<)* (1984/85; pp. 122ff.); here, she juxtaposed photographs of the rural surroundings of Harburg with a picture postcard showing the New York skyline.⁶⁹ Devoted to the artist's second home, namely New York City, is a work consisting of serial wavy lines on graph paper, which bears the title *Sunrise/Sunset. To: New York* (1996; pp. 148ff.) and which also incorporates views of the metropolis in the form of reproduced prints. Illustrated in the last section of *Wende >80<* are historic views of Harburg, and in *Friedrich II, Harburg – Sand* (Frederick II, Harburg – Sand) (1986), which includes an often reproduced street view from the year 1909, the artist refers to the headquarters of her parents' coffee roasting house in Harburg "Am Sand."

After returning from New York in 1968, Darboven lived until her death in March 2009 in the rural seclusion of her family home, which she converted over the years by stages into an elaborate studio complex.⁷⁰ The family residence was simultaneously home and production site, a fund and a medium of artistic self-staging; Darboven cultivated the extravagant character of her studio home, and had herself photographed by preference at her typewriter in the midst of her collected objects; she also used these photographs in her exhibition catalogues.

The myth of the artist working in monastic reclusiveness,⁷¹ however, is only partially true. Her artistic practice instead yields the image of a well-organized operation based on a division of labor. This included Darboven's ongoing staff: her registrar, Eberhard Gaffron; her two transcribers, Roswitha Schneider and Andrea von Neck; her printer, Jürgen Strohdach; her musicians and composers, first Friedrich Stoppa and later Wolfgang Marx; her "house photographer," Bernhard Berz; and her carpenter, Hans-Heinrich Reese. Her "coworkers," as the artist would call them, had clearly defined tasks in the

production process, and at the same time belonged in a sense to the family. Darboven expressed her appreciation and esteem by devoting a work to her team, entitled *Mitarbeiter und Freunde* (Coworkers and Friends), dated 1990 (fig. 6).⁷²

Pocket Calendars and Biography

Documented in the two personal works *Lustig ist das Zigeunerleben* (1979) and *Mitarbeiter und Freunde* (1990) are scenes from family life. In both cases, the images in question are photographs of family celebrations that were organized regularly by Kirsten Darboven, the artist's mother, in the "hall," the central living area of their thatched half-timbered house. Invited to these parties alongside family members were neighbors and friends, as well as employees of the family business and of Hanne Darboven. Often performing was a Sinti band—the musicians of the Weiß family from neighboring Georgswerder. Here, the artist herself is pictured, which rarely occurs in other works—and rarely does she appear as relaxed and happy as in these photographs, so reminiscent of Dutch genre painting in subject and style.

Nonetheless, photographic references to the artist's biography and to everyday "Am Burgberg" life are also found in a series of further works. She incorporated photographs of her two pygmy goats into *Unsere Tiere und wir* (Our Animals and Us) (2007), *Hommage an Oma Micky* (Homage to Grandma Micky) (1989), and *postum klein Micky + Wurtzy* (posthumous little Micky + Wurtzy) (2001). In *Hommage an meinen Vater* (Homage to My Father) (1988) and *Hommage an meine Mutter* (Homage to My Mother) (1989), portraits of her parents form a leitmotif. In *Kleine Selbstbiographie* (Little Autobiography) (1949–1983), finally, Darboven juxtaposed her own portrait from 1983 with one of herself as a child on her first day at school (see p. 1). The photographs of the artist, employees, family members, and pets take the form of not only portraits and group photographs, but also personal snapshots that show Darboven in familiar surroundings (p. 329). In total, these biographical documents constitute a kind of family album or personal diary that threads its way through her work.

In a sense, the foundation of Darboven's time-based, self-referential works are the pocket calendars she maintained beginning in New York in the mid-1960s. From 1966, she used pocket calendars (from the firm Brunnen, generally with leather or imitation leather bindings) to meticulously record and comment on addresses, directions to destinations, appointments, meetings, and encounters. These were entered using variously colored inks and ballpoint pens. For the artist, these "little calendar-books"⁷³ were simultaneously notebooks, diaries, and a medium of self-reflection. While the entries from the New York period are exclusively practical in character (Darboven referred to them as "purely existential. To know where I live, in which neighborhood, the location of my subway, my bus, my grocery store, my A & P, my cinema. All of that was important"⁷⁴), the shorthand-style "personal-existential" entries, to some extent written using abbreviations, became denser over time, and at the same time more cryptic.

Finally, Darboven assembled photographs of the complete calendars from the years 1966 to 1988 in her *Existenz '66–'88* (Existence '66–'88) (1989).⁷⁵ For the exhibition presentation, she supplemented the framed pages of the work with the stuffed "Urziege" (primeval goat) Micky, giving the work an additional personal note.⁷⁶

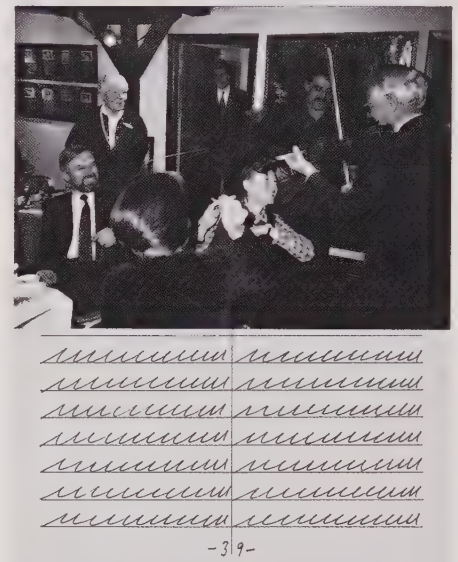


Fig. 6
Mitarbeiter und Freunde
(Coworkers and Friends), 1990

In a sense, Darboven's work itself became her signature, and not only because of its handwritten character.⁷⁷ In this context, writing in and of itself—and also the selection of contents and materials, their collection and arrangement—amounts to more than a purely visual artistic expression. Indeed, Darboven's artistic praxis as such and the unvarying routine of her "action" can be regarded in its totality as her autobiography.⁷⁸ In Darboven's oeuvre, the continual references to her own works and to their

exhibition history, and in particular the links back to her own lived reality and biography, constitute a kind of "personal-existential" chronicle of daily events (fig. 7). The unbroken process of writing is an expression and documentation of her existence and serves as a kind of self-assertion and localization in the here and now: "am burgberg—today."



Fig. 7
 "mein studio am burgberg"
 (my studio am burgberg), 1989

- 1 Hanne Darboven, quoted in Evelyn Weiss, "Ein Monat, ein Jahr, ein Jahrhundert: Zu den Arbeiten von Hanne Darboven," exh. cat., XII Bienal de São Paulo (Cologne: Druckhaus Deutz, 1973), n.p.
- 2 Hanne Darboven, *ibid.*
- 3 Hanne Darboven, quoted in Ingrid Burgbacher-Krupka, "Die geflügelte Erde: Requiem," in Burgbacher-Krupka, *Hanne Darboven: konstruiert literarisch musikalisch* (Ostfildern: Cantz, 1994), pp. 47–49, here p. 49; Gerd de Vries in conversation with Sibylle Omlin, "Hanne Darboven: Meine Arbeit endet in der Musik," in *Hanne Darboven: Hommage à Picasso*, exh. cat., Deutsche Guggenheim, Berlin (Ostfildern: Hatje Cantz, 2006), pp. 57–62, here p. 62.
- 4 For example *6 Filme über das Jahr 1968*, based on *Sechs Bücher über 1968* (1969); $42 \times 100 / 100 \times 42$ (1972), about the century calculations; or the film *Vierjahreszeiten. Der Mond ist aufgegangen* (1982/83), which refers to the eponymous musical work (16-mm film, ca. 57 min).
- 5 Cf. Hanne Darboven in conversation with Mark Gisbourne, *Art Monthly* 181 (November 1994), reprinted in *Talking Art: Interviews with Artists since 1976*, ed. Patricia Bickers and Andrew Wilson (London: Ridinghouse, 2007), pp. 480–485, here p. 483.
- 6 Hanne Darboven, quoted in Franz Meyer, "Einführung," in *Hanne Darboven: Ein Monat, ein Jahr, ein Jahrhundert, Arbeiten von 1968–1974*, ed. Meyer, exh. cat., Kunstmuseum Basel (Basel, 1974), pp. 3–12, here p. 11.
- 7 On this interpretive history, see Klaus Honnef, *Hanne Darboven*, ed. Honnef, exh. cat., Westfälischer Kunstverein Münster (Münster, 1971), pp. 43–52; as "numerical system": Honnef, "Konzept einer 'Konzept-Kunst,'" in *Konzept-Kunst: Art & Language*, exh. cat., Kunstmuseum Basel (Basel, 1972), n.p.; as a "representation of a comprehensive structure": Meyer, "Einführung," in *Hanne Darboven: Ein Monat*, here p. 3; Ingrid Burgbacher-Krupka, "konstruiert literarisch musikalisch: Zum Schreibsystem," in Burgbacher-Krupka, *Hanne Darboven: konstruiert literarisch musikalisch*, pp. 31–35, here p. 35, n. 2; Joachim Kaak, "Hanne Darboven – 7 Tafeln, II, 1972/73 (1973)," Kaak and Corinna Thierolf, *Hanne Darboven – John Cage*, exh. cat., Staatsgalerie Moderner Kunst, Munich (Ostfildern: Hatje, 1997), pp. 12–37, n. 11.
- 8 Cf. Ingrid Burgbacher-Krupka, "Einleitung," in Burgbacher-Krupka, *Hanne Darboven: konstruiert literarisch musikalisch*, pp. 9–10, here p. 10.
- 9 In 1895, Johann Wilhelm Darboven opened a "colonial goods and canned goods shop with a steam coffee roaster," which later had its headquarters on Lüneburger Straße at the center of Harburg; see www.kaffeetraditionsverein.de/index.php/J,_W,_Darboven-Kaffee-Import (accessed on March 7, 2015).
- 10 For example, the black painted furniture in the "black room," between the "large studio" and the "tower," where Darboven generally took care of correspondence and made phone calls.
- 11 See Dieter Ronte, "Soll und Haben," in *Hanne Darboven: "Soll und Haben" und "Welttheater 79"*, exh. cat., Zeche Zollverein, Essen (Bonn, 1997), n.p.
- 12 Benjamin H. D. Buchloh, "From the Aesthetic of Administration to Institutional Critique," in *L'Art Conceptuel, une perspective*, exh. cat., Musée d'Art moderne de la Ville de Paris et al. (Paris, 1989); in English in *October* 55 (winter 1990), pp. 105–143.
- 13 See Sol LeWitt, "Serial Project No. 1 (ABC)," *Aspen Magazine* 5 + 6 (fall / winter 1967), insert no. 17, n.p.
- 14 Darboven favored the term "philosophy of action" for her artistic work; see letter dated October 31, 1966, Darboven, *Briefe aus New York 1966–68 an zu Hause* (Ostfildern: Cantz, 1997), n.p.
- 15 See Hanne Darboven in conversation with Amine Haase, in Haase, *Gespräche mit Künstlern* (Cologne: Wienand, 1981), pp. 46–49, here p. 49.
- 16 *Ibid.*
- 17 Hanne Darboven, letters dated June 22, July 1, and November 6, 1966, in Darboven, *Briefe aus New York*, n.p.; see also Hanne Darboven in conversation with Gerwig Epkes, "Hanne Darboven: Sprechzeit: Mein Geheimnis ist, dass ich keins habe," audiobook (Eggingen: Isele, 1999).
- 18 Hanne Darboven, letter dated July 1, 1966, in Darboven, *Briefe aus New York*, n.p.
- 19 Hanne Darboven, letters dated June 22, October 31, and November 16, 1966, in *ibid.*, n.p.
- 20 See Hanne Darboven in conversation with Isabelle Graw, "Hanne Darboven: Interview," in *Eau de Cologne* 3 (1989), pp. 26–27, here p. 27.
- 21 Hanne Darboven in conversation with Ortrud Westheider, Elke Bippus, and Sebastian Giesen on June 14, 1999, "Hanne Darboven im Gespräch über das Frühwerk. Mit biographischen Notizen," in *Hanne Darboven: Das Frühwerk*, exh. cat., Hamburger Kunsthalle (Hamburg, 1999), pp. 133–140, here p. 137.
- 22 Lucy R. Lippard spoke for the first time of "permutational drawings," see Lucy R. Lippard, ed., *Six Years: The Dematerialization of the Art Object from 1966–1972* (New York: Praeger, 1973), p. 216; cf. also Brigid Doherty, "Hanne Darbovens 'Real Writing' der Geschichte," in *Hanne Darboven: Menschen und Landschaften*, ed. Kira van Lil, exh. cat., Hallen für neue Kunst, Schaffhausen (Hamburg: Christians 1999), pp. 31–46, here p. 31; cf. also Ortrud Westheider, "Hanne Darbovens Frühwerk: Vom Konstruktivismus zur Konzeptkunst," in *Hanne Darboven: Das Frühwerk*, pp. 7–16, here p. 13.

- 23 Thanks to her teacher Almir Mavignier, cofounder of the "New Tendencies" movement and exponent of Op Art, Darboven became familiar with the art of Josef Albers and Max Bill, as well as with the teachings of Max Bense; see also Westheider, "Hanne Darbovens Frühwerk," p. 13.
- 24 Hanne Darboven in conversation with Amine Haase, *Gespräche mit Künstlern*, p. 48.
- 25 Hanne Darboven, letter dated June 9, 1967, in Darboven, *Briefe aus New York*, n.p.
- 26 Sol LeWitt, "Paragraphs on Conceptual Art," *Artforum* 5, no. 10 (June 1967), pp. 79–83.
- 27 Hanne Darboven in conversation with Isabelle Graw, "Hanne Darboven: Interview," p. 27.
- 28 See *Hanne Darboven: 1968 und 1. Jahrhundert*, exh. cat., Galerie Heiner Friedrich (Munich, 1970).
- 29 Hanne Darboven in conversation with Ortrud Westheider, Elke Bippus, and Sebastian Giesen, in *Hanne Darboven: Das Frühwerk*, p. 138.
- 30 The designation "K-value" is derived from the German terms *Konstruktion* (construction) and *Kästchen* (box), by means of which the frequency of the respective value can be visualized graphically.
- 31 Hanne Darboven for the catalogue *Konzeption / conception*, quoted in Meyer, "Einführung," in *Hanne Darboven: Ein Monat*, p. 7; and in Burgbacher-Krupka, "konstruiert literarisch musikalisch: Zum Schreibsystem," pp. 31–49, here pp. 33–34; cf. also Honnef, *Hanne Darboven*, pp. 43–52.
- 32 Hanne Darboven, quoted in Burgbacher-Krupka, "konstruiert literarisch musikalisch: Zum Schreibsystem," p. 33.
- 33 Ibid.
- 34 See Weiss, "Ein Monat, ein Jahr, ein Jahrhundert," n.p.
- 35 See Hanne Darboven in conversation with Ortrud Westheider, Elke Bippus, and Sebastian Giesen, in *Hanne Darboven: Das Frühwerk*, p. 135.
- 36 See Hanne Darboven, letters dated July 6, 1966, May 8, 1967, and June 1, 1967, in Darboven, *Briefe aus New York*, n.p.
- 37 This was an incomplete copy of Homer's *Odyssey* in a German translation by Johann Heinrich Voss (Stuttgart, 1881) (first edition 1781), Books 1–5.
- 38 Hanne Darboven in conversation with students of the art history seminar at Hamburg University on December 26, 1982 (unpublished), Am Burgberg, Hamburg-Harburg.
- 39 For example, in Jean-Paul Sartre's *Les Mots*; in Walter Benjamin's essay "On Language As Such and On the Language of Man"; in texts and poems by Gertrude Stein and James Joyce; and in the writings of Ludwig Wittgenstein.
- 40 See Hans Dickel, "Für Rainer Werner Fassbinder (1982/83). Concept Art gegen Melodram – ein Bilderstreit," in *Hanne Darboven: "Für Rainer Werner Fassbinder"*, exh. cat., Kunstraum München (Munich, 1988), pp. 5–11, here p. 8; reprinted in: Zdenek Felix, ed., *Hanne Darboven: Ein Reader, Texte zum Werk* (Cologne: Oktagon, 1999), pp. 62–77, here p. 65.
- 41 Hanne Darboven in conversation with Amine Haase, *Gespräche mit Künstlern*, pp. 46–49, here p. 48.
- 42 See Klaus Honnef, "Hanne Darboven – Bismarckzeit," in *Hanne Darboven: Bismarckzeit*, exh. cat., Rheinisches Landesmuseum Bonn (Cologne: Rheinland Verlag, 1979), n.p., reprinted in Felix, *Hanne Darboven: Ein Reader*, pp. 29–45, here pp. 37–38.
- 43 See *Schreibzeit*, vol. IV, for example p. 162.
- 44 Hanne Darboven in conversation with Isabelle Graw, "Hanne Darboven: Interview," p. 26.
- 45 Hanne Darboven in conversation with Amine Haase, *Gespräche mit Künstlern*, pp. 46–49, here p. 48.
- 46 Hanne Darboven in a conversation with students of the art history seminar at Hamburg University on November 4, 1982 (unpublished), Am Burgberg, Hamburg-Harburg.
- 47 See *Kulturgeschichte 1880–1983*, part VII, picture panels 140–144. The photographs are by Bernhard Berz.
- 48 The photographs of the interior are by Bernhard Berz; see *Milieu ›80‹: Heute*, picture panels 2–163 / pp. 1–161.
- 49 *Schreibzeit* takes up the work *Milieu ›80‹: Heute*, see vol. XXIII and vol. XXIV, pp. 2875–3136.
- 50 See Ernst A. Busche, "Themen und Strukturmerkmale der Schreibzeit," in Bernhard Jussen, ed., *Hanne Darboven: Schreibzeit*, Kunstwissenschaftliche Bibliothek 15 (Cologne: Verlag der Buchhandlung Walther König, 2000), pp. 69–84, here p. 79.
- 51 Integrated into *Kulturgeschichte 1880–1983* is the work *Milieu ›80‹: Heute*, part IV, picture panels 3, 218, 219, and in particular part IV, picture panel 253.
- 52 These photographs are by Bernhard Berz, as verified to this author on March 10, 2015.
- 53 The film is based on the eponymous musical work *Vierjahreszeiten. Der Mond ist aufgegangen. Akt I und II* (1982/83).

- 54 Hanne Darboven, letter dated August 8, 1966, in Darboven, *Briefe aus New York*, n.p.
- 55 In the beginning, Darboven acquired objects from her registrar, Eberhard Gaffron, and after his death in 1986, from various antique dealers, among them Thomas Fey in Hittfeld.
- 56 The Picasso bust, for example, was acquired from Inge Polynice, and the bronze goat from Wolfgang Wieland. Darboven commissioned the dinosaur sculpture for *Urzeit / Uhrzeit* (Primeval Times / Time of Day) (1987) from the carpenter Hans-Heinrich Reese, who also made the horse and the wooden angel. The horse was exhibited for the first time in 1983 together with *Schreibzeit* at the Hamburger Kunstverein, and is an emblem of war.
- 57 She chose a cast of the sculpture *Fürst Bismarck mit seinem Hunde Tyras* (Prince Bismarck with His Dog Tyras) (1897) by Max Klein.
- 58 This portrait bust is the work of Christian Daniel Rauch (1820) from the Gipsformerei (replica workshop) of the Staatliche Museen Preußischer Kulturbesitz, Berlin.
- 59 The work was shown in its entirety for the first time at the Musée d'Art moderne de la Ville de Paris in 1986 and at Dia:Beacon (New York) in 1996/97.
- 60 See Hanne Darboven in conversation with Gerwig Epkes, "Sprechzeit."
- 61 Cf. for example Ingrid Schaffner and Matthias Winzen, eds., *Deep Storage: Sammeln, Speichern, Archivieren in der Kunst*, exh. cat., Haus der Kunst, Munich (Munich, 1998); cf. also Uwe M. Schneede, "Exposition Internationale du Surréalisme, Paris 1938," in Bernd Klüser and Katharina Hegewisch, eds., *Die Kunst der Ausstellung* (Frankfurt am Main: Insel, 1991), pp. 94–101, here p. 101, with additional historical references; cf. also *Archive Fever: Photography between History and the Monument*, exh. cat., International Center for Photography, New York (Göttingen: Steidel, 2008).
- 62 Cf. also Dan Adler, *Hanne Darboven: Cultural History 1880–1983* (London: Afterall Books, 2009), pp. 37–38 ("referencing of herself" and "self-summation"); Gabriele Woithe, *Das Kunstwerk als Lebensgeschichte: Zur autobiographischen Dimension Bildender Kunst* (Berlin: Logos, 2008), pp. 177–179 (on *Schreibzeit*).
- 63 See *Schreibzeit*, vol. XXI, pp. 2707–2747b.
- 64 See *Kulturgeschichte 1880–1983*, part IV, picture panels 144–169.
- 65 See *Kulturgeschichte 1880–1983*, part IV, picture panels 2 and 3.
- 66 See *Kulturgeschichte 1880–1983*, part IV, picture panels 170–201 (*Lustig ist das Zigeunerleben*).
- 67 Anselm Haverkamp, "Geschichte als Entzug: Die Rekluse am Burgberg," in Jussen, *Hanne Darboven: Schreibzeit*, pp. 135–158, here p. 141.
- 68 Cf. *Kulturgeschichte 1880–1983* (1980–1983), *Menschen und Landschaften* (1985), *Für Rainer Werner Fassbinder* (1982/83).
- 69 The photographs of country houses along the Southern Elbe River near Harburg are by Bernhard Berz.
- 70 For a detailed discussion, see Miriam Schoofs, "Mein Studio am Burgberg – Hanne Darboven's Home-Studio as the Nucleus of her Oeuvre and Individual Cosmos," in *The Order of Time and Things: The Home-Studio of Hanne Darboven*, ed. João Fernandes, exh. cat., Museo Nacional Centro de Arte Reina Sofía, Madrid, and Deichtorhallen, Hamburg (Madrid and Hamburg, 2014), pp. 15–37.
- 71 Klaus Honnef compared Hanne Darboven to a medieval annalist: Honnef, "Hanne Darboven – Bismarckzeit," n.p.; for this comparison as a criticism, see Haverkamp, "Geschichte als Entzug," p. 141; cf. Harald Falckenberg, "Frühschicht: Hanne Darbovens asketische Exerzitien," in *Hanne Darboven: Ein Jahrhundert-ABC*, exh. cat., Kestnergesellschaft, (Hannover, 2004), pp. 40–41; Dan Adler associated Darboven's studio with a "medieval scriptorium" and referred to her artistic praxis as "monastic"; see Adler, *Hanne Darboven: Cultural History 1880–1983*, p. 61.
- 72 There is also a sheet bearing the title "Am Burgberg—: heute" with a group photo showing Hanne Darboven and her six principle employees "positioned according to age"; see Hanne Darboven in conversation with Isabelle Graw, "Hanne Darboven: Interview," p. 27.
- 73 Letter from Hanne Darboven dated August 15–16, 1970, from Burgberg, Hamburg, to Roy Colmer, New York, archive of the Hanne Darboven Foundation, Hamburg (unpublished).
- 74 Hanne Darboven in conversation with Ortrud Westheider, Elke Bippus, and Sebastian Giesen, in *Hanne Darboven: Das Frühwerk*, p. 140.
- 75 She incorporated photographs of all of the double pages of the twenty-two pocket calendars, including their covers, into the work's sequence of pages.
- 76 Exhibited for the first time in the Galerie Paul Maenz in Cologne, September 16 to October 4, 1989.
- 77 Jan Verwoert, "Klotho raucht Kette," *Friezed / e 15* (June / August 2014), pp. 62–71, here p. 64.
- 78 Elke Bippus, "Zwischen Fläche und Raum: Hanne Darbovens verflochtene Bild-Räume," in *Im Blickfeld: Jahrbuch der Hamburger Kunsthalle 2* (1997), pp. 83–96, here p. 85.



Portrait of Hanne Darboven, Am Burgberg, ca. 1980

HANNE DARBOVEN: TIME HISTORIES
SEPTEMBER 11, 2015 – JANUARY 17, 2016
AT THE BUNDESKUNSTHALLE, BONN

EXHIBITED WORKS

Perspektivische Architekturzeichnung
(Perspectival Architectural Drawing), 1953 – 1962

Pencil on paper
20.9 × 29.7 cm
Hamburger Kunsthalle, Kupferstichkabinett,
Hanne-Darboven-Archiv
On permanent loan to the Stiftung für
die Hamburger Kunstsammlungen
not illustrated

Aufgeschlagenes Buch (Open Book), 1953 – 1962

Pencil and colored pencil on paper
17.7 × 27.1 cm
Hamburger Kunsthalle, Kupferstichkabinett,
Hanne-Darboven-Archiv
On permanent loan to the Stiftung für
die Hamburger Kunstsammlungen
not illustrated

Zwei Stilleben mit Schreibutensilien
(Two Still Lives with Writing Utensils), 1954 – 1962

Pencil and colored pencil on paper
28 × 16.5 cm
Hamburger Kunsthalle, Kupferstichkabinett,
Hanne-Darboven-Archiv
On permanent loan to the Stiftung für
die Hamburger Kunstsammlungen
p. 47

Der Name der Künstlerin in Blockschrift
Farbkasten

(The Artist's Name in Capital Letters,
Paint Set), 1954 – 1962
Pencil and black pen and ink on paper;
Pencil and colored pencil on paper
27.5 × 21 cm
Hamburger Kunsthalle, Kupferstichkabinett,
Hanne-Darboven-Archiv
On permanent loan to the Stiftung für
die Hamburger Kunstsammlungen
p. 46

Baumstudie (Study of Trees), 1960 – 1962

Black pen and ink
42 × 29.7 cm
Hamburger Kunsthalle, Kupferstichkabinett,
Hanne-Darboven-Archiv
On permanent loan to the Stiftung für
die Hamburger Kunstsammlungen
not illustrated

Architektonische Konstruktion (Architectonic Construction),
1960 – 1962

Black pen and ink on turquoise paper
24.5 × 31.3 cm
Hamburger Kunsthalle, Kupferstichkabinett,
Hanne-Darboven-Archiv
On permanent loan to the Stiftung für
die Hamburger Kunstsammlungen
not illustrated

Baumstudie (Study of Trees), 1960 – 1965

Black pen and ink on paper
42 × 29.7 cm
Hamburger Kunsthalle, Kupferstichkabinett,
Hanne-Darboven-Archiv
On permanent loan to the Stiftung für
die Hamburger Kunstsammlungen
not illustrated

Baumstudie (Study of Trees), 1960 – 1965

Black pen and ink on paper
42 × 29.5 cm
Hamburger Kunsthalle, Kupferstichkabinett,
Hanne-Darboven-Archiv
On permanent loan to the Stiftung für
die Hamburger Kunstsammlungen
p. 45

Baumstudie (Study of Trees), 1960 – 1965

Black pen and ink on paper
42 × 29.8 cm
Hamburger Kunsthalle, Kupferstichkabinett,
Hanne-Darboven-Archiv
On permanent loan to the Stiftung für
die Hamburger Kunstsammlungen
p. 44

Bildnis eines unbekannten jungen Mannes mit Hut und Zigarette

(Portrait of an Unknown Young Man with Hat and Cigarette),
1962 – 1965
Pencil on paper, mounted on red paper
40 × 31.5 cm
Hamburger Kunsthalle, Kupferstichkabinett,
Hanne-Darboven-Archiv
On permanent loan to the Stiftung für
die Hamburger Kunstsammlungen
not illustrated

Ohne Titel (Materialbild) (Untitled [Material Picture]), ca. 1965

Wooden panel, screws, metal lacquer
107 × 99 × 3 cm
Hanne Darboven Foundation, Hamburg
pp. 54 – 55

Abstrakte Kompositionsskizze

(Abstract Compositional Sketch), 1965
Black pen and ink on paper
16.9 × 23.5 cm

Hamburger Kunsthalle, Kupferstichkabinett,
Hanne-Darboven-Archiv
On permanent loan to the Stiftung für
die Hamburger Kunstsammlungen
not illustrated

Abstrakte Kompositionsskizze
(Abstract Compositional Sketch), 1965
Black pen and ink on paper
16.9 × 23.5 cm
Hamburger Kunsthalle, Kupferstichkabinett,
Hanne-Darboven-Archiv
On permanent loan to the Stiftung für
die Hamburger Kunstsammlungen
not illustrated

Abstrakte Kompositionsskizze
(Abstract Compositional Sketch), 1965
Black pen and ink on paper
16.9 × 23.5 cm
Hamburger Kunsthalle, Kupferstichkabinett,
Hanne-Darboven-Archiv
On permanent loan to the Stiftung für
die Hamburger Kunstsammlungen
not illustrated

Taschenkalender 1966–2009
(Pocket Calendars 1966–2009), 1966–2009
44 pocket calendars with notes by Hanne Darboven
Ballpoint pen, felt-tip pen, and pencil on paper
Ca. 13 × 10 × 3 cm each
Hanne Darboven Foundation, Hamburg
pp. 56–61

Ohne Titel (Konstruktionszeichnungen New York)
(Untitled [Construction Drawings New York]), 1966/67
Pencil on paper
3 sheets, framed, 71 × 71 cm each
Hanne Darboven Foundation, Hamburg
p. 63

Ohne Titel (Konstruktionen)
(Untitled [Constructions]), 1966/67
Pencil and colored pencil on graph paper
2 sheets, 180 × 180 cm each
Liebelt Collection, Hamburg
pp. 64–65

Konstruktion New York (Construction New York), 1966/67
Pencil on graph paper
56.4 × 45 cm
Hamburger Kunsthalle, Kupferstichkabinett,
Hanne-Darboven-Archiv
On permanent loan to the Stiftung für
die Hamburger Kunstsammlungen
p. 50

Konstruktion New York (Construction New York), 1966/67
Pencil and blue ballpoint pen on graph paper
55.9 × 43.2 cm
Hamburger Kunsthalle, Kupferstichkabinett,
Hanne-Darboven-Archiv
On permanent loan to the Stiftung für
die Hamburger Kunstsammlungen
pp. 52–53

Konstruktion New York (Construction New York), 1966/67
Pencil on graph paper
56 × 43 cm
Hamburger Kunsthalle, Kupferstichkabinett,
Hanne-Darboven-Archiv
On permanent loan to the Stiftung für
die Hamburger Kunstsammlungen
pp. 52–53

Konstruktion New York (Construction New York), 1966/67
Pencil and blue ballpoint pen on graph paper
56.4 × 45 cm
Hamburger Kunsthalle, Kupferstichkabinett,
Hanne-Darboven-Archiv
On permanent loan to the Stiftung für
die Hamburger Kunstsammlungen
pp. 52–53

Konstruktion New York (Construction New York), 1966/67
Pencil and blue ballpoint pen on graph paper
56.2 × 44.5 cm
Hamburger Kunsthalle, Kupferstichkabinett,
Hanne-Darboven-Archiv
On permanent loan to the Stiftung für
die Hamburger Kunstsammlungen
pp. 52–53

Konstruktion New York (Construction New York), 1966/67
Pencil and blue and red ballpoint pen on graph paper
56.4 × 45 cm
Hamburger Kunsthalle, Kupferstichkabinett,
Hanne-Darboven-Archiv
On permanent loan to the Stiftung für
die Hamburger Kunstsammlungen
p. 51

Konstruktion New York (Construction New York), 1966/67
Pencil on graph paper
56.4 × 45 cm
Hamburger Kunsthalle, Kupferstichkabinett,
Hanne-Darboven-Archiv
On permanent loan to the Stiftung für
die Hamburger Kunstsammlungen
pp. 52–53

Ohne Titel (3, 11, 9, 5, 7; 2 Quadrate)
(Untitled [3, 11, 9, 5, 7; 2 Squares]), ca. 1967
Pencil on handmade paper
Framed, 196 × 103.8 × 2.5 cm
Hanne Darboven Foundation, Hamburg
p. 66

Kleine Konstruktion (Small Construction), 1966–1968
Black indelible pencil and black ballpoint pen on graph paper
29 × 41.5 cm
Hamburger Kunsthalle, Kupferstichkabinett,
Hanne-Darboven-Archiv
On permanent loan to the Stiftung für
die Hamburger Kunstsammlungen
p. 49

Kleine Konstruktion (Small Construction), 1968
Black indelible pencil on graph paper
29 × 41.5 cm
Hamburger Kunsthalle, Kupferstichkabinett,
Hanne-Darboven-Archiv
On permanent loan to the Stiftung für
die Hamburger Kunstsammlungen
p. 48

Ohne Titel (2 → 61, *Schreiblinien*)
(Untitled 2 → 61, Writing Lines), 1969
Pencil on lined paper
60 sheets, 29.7 × 21 cm each, framed 186.5 × 220.3 × 2 cm
Hanne Darboven Foundation, Hamburg
p. 67

Ohne Titel (4 Teile aus *Jahrhundertarbeit*)
(Untitled [4 Parts of the Century Work]), 1970/2002
Black ink on paper
4 sheets, 74.9 × 74.7 cm each
Liebelt Collection, Hamburg
pp. 89–90

1933/8K = No. 1, 1971
Typewritten on paper
42 sheets, 29.7 × 21 cm each, framed ca. 188 × 157 × 2 cm
Elisabeth and Gerhard Sohst Collection
in the Hamburger Kunsthalle
pp. 70–71

Halbjahreskalender (Six-Month Calendars), 1971–2008
Offset printing on cardboard
Facsimile
71 parts, ca. 22 × 31 cm each
Hanne Darboven Foundation, Hamburg
pp. 72–75

9 × 11 = 99, 1972
Pencil, felt-tip pen, colored pencil on paper
326 sheets, framed, 31.5 × 22.7 cm each
(varying in format vertically and horizontally)
Hanne Darboven Foundation, Hamburg
pp. 78–83

Ohne Titel (*Endlosschriftschwünge*, Studie zu 7 *Tafeln*, II)
(Untitled [Endless Text, Study for 7 Panels, II]), 1972
Pencil on paper
4 sheets, ca. 28 × 41.5 cm each, framed 58.5 × 83.5 cm
Liebelt Collection, Hamburg
pp. 76–77

Weltansichten 00–99 (World Views 00–99), 1975–1980
Ink, offset printing, collage on paper, mounted on *Schreibzeit*
cardboard
1,400 panels, 42 × 29.7 cm each
Musée d'Art moderne de la Ville de Paris
pp. 84–87

Schreibzeit (Writing Time) (original version), 1975–1981
Ink on tracing paper; notepad paper
2,584 sheets and 116 sheets of notes, 29.7 × 21 cm each
Hanne Darboven Foundation, Hamburg
pp. 216, 224–227

Documentary material for *Schreibzeit*
(Writing Time), 1979
Models, sketches, layouts
Collage, felt-tip pen, ballpoint pen, and pencil on paper
Hanne Darboven Foundation, Hamburg
pp. 228–229

Bismarckzeit (Bismarck Time), 1978
Ink on tracing paper, offset printing, bronze sculpture
917 sheets, 42 × 29.7 cm each
Kunstmuseum Bonn, on permanent loan to the
Stiftung Kunst der Sparkasse Köln/Bonn
pp. 92–95

Wende »80« (Turning Point »80«), 1980/81
Offset printing and 11 LP records
416 sheets, 42.5 × 30.5 cm each
Edition 91/250
Hanne Darboven Foundation, Hamburg
pp. 96–101

Documentary material for *Wende »80«*
(Turning Point »80«), 1980
Models, sketches, layouts
Collage, felt-tip pen, ballpoint pen, and pencil on paper
Hanne Darboven Foundation, Hamburg
not illustrated

Vierjahreszeiten. Der Mond ist aufgegangen, Opus 7, Frühling, Sommer, Herbst, Winter (The Four Seasons: The Moon Has Risen, Opus 7, Spring, Summer, Fall, Winter), 1981
Handwritten notation
Transcription of the notation
81 sheets, 29.7 × 21 cm each
Hanne Darboven Foundation, Hamburg
pp. 102–105

Vierjahreszeiten. Der Mond ist aufgegangen, Opus 7, Akt I + II
(The Four Seasons: The Moon Has Risen, Opus 7, Acts I + II), 1982/83
16-mm film (digitized), ca. 58 min.
Hanne Darboven Foundation, Hamburg
pp. 106–109

Für Rainer Werner Fassbinder

(For Rainer Werner Fassbinder), 1982/83

Ink, offset printing on paper, photography,
collage, mounted on cardboard

90 sheets, framed, 50 × 70 cm each

Städtische Galerie im Lenbachhaus, Munich

pp. 110–115

Ost-West-Demokratie (East-West Democracy), 1983

Felt-tip pen on postcard, national flags of
the USA, FRG and GDR, Soviet Union in cloth

190 parts, framed, 50 × 70 cm each

Werner Doettinger

pp. 116, 118–121

Ohne Titel (4 Stoffflaggen, *Ost-West-Demokratie*)

(Untitled [4 Cloth Flags, East-West Democracy]), 1983

3 frames, 60 × 79 × 3.5 cm each

Hanne Darboven Foundation, Hamburg

p. 117

Ansichten »85«

Harburg / New York

(Views »85«, Harburg / New York), 1984/85

Ink on paper, collage with photographs on calendar sheets

162 sheets, 50 × 70 cm each, mounted on 53 panels,

framed, 150 × 70 cm each

MKM Museum Küppersmühle für Moderne Kunst, Duisburg,

Ströher Collection

pp. 122–127

Menschen und Landschaften (People and Landscapes), 1985

Pencil, ink, historic postcards, and "Ubiquist" postcards on paper
and cardboard

169 panels, 50 × 70 cm each

Liebelt Collection, Hamburg

pp. 128–133

Appointment Diary, 1988/98

Photographs on cardboard

74 panels, 50 × 70 cm each

Deichtorhallen Hamburg / Falckenberg Collection

pp. 134–137

Kinder dieser Welt (Children of This World), 1990–1996

200 bound books, each with 6 exercise books,

and 22 bound books, each with 5 exercise books,

30 × 21.5 × 4.5 cm each

2 textbooks, 45.2 × 30 × 3 cm each

114 brown paper panels, 75.5 × 100.3 cm each

2,134 sheets from the *Brass Trio Opus 43 A* in number words,

29.7 × 21 cm each

68 sheets of musical notation, transcription, 29.7 × 21 cm each

68 sheets of musical notation, transcription, 61 × 42 cm each

63 index sheets, 29.7 × 21 cm each

150 sheets of musical notation, manuscript, 29.7 × 21 cm each

Diverse objects: toys, dolls, tin wind-up toys, and music boxes in
display cases

Installation dimensions variable

Hanne Darboven Foundation, Hamburg

pp. 138–147

Sunrise / Sunset. To: New York, 1996

Offset printing

96 sheets, 29.5 × 37.5 cm each

Edition 8/10

Hanne Darboven Foundation, Hamburg

pp. 148–151

*Webstuhlarbeit. Am Burgberg, meiner Mutter,
meiner Kindheit, postum a higher knitting Penelope*

(Weaver's Loom Work: Am Burgberg, my mother,
my childhood, posthumous a higher knitting Penelope), 1996

10 octavo notebooks, with two black-and-white

photographs each, ballpoint pen on paper, 14.7 × 10.3 cm each;

344 photocopies of the octavo notebooks, 29.7 × 21 cm each

Hanne Darboven Foundation, Hamburg

pp. 152–155

Europa 97 (Europe 97), 1998

Felt-tip pen, collaged color photographs on tracing paper

384 sheets, 29.7 × 21.5 cm each

Hanne Darboven Foundation, Hamburg

pp. 156–159

Gustav Stresemann postum

(Gustav Stresemann Posthumous), 1998

Felt-tip pen and color photographs on tracing paper

32 sheets, 41 × 29 cm each

Galerie Crone, Berlin Vienna

pp. 160–163

Modelle New York (New York Models), 2007

Plywood on fiberboard

4 wooden models, 42 × 42 cm each

4 wooden models, 70 × 70 cm each

Hanne Darboven Foundation, Hamburg

pp. 164–167

OBJECTS FROM THE STUDIO HOUSE

Schreibzeit-Schreibtisch (Writing Time Writing Desk)

Various materials and objects, various dimensions

Table ca. 77 × 176 × 115 cm

Hanne Darboven Foundation, Hamburg

pp. 88–91

DOCUMENTATION

Mein Geheimnis ist, daß ich keins habe (My Secret Is
That I Have None)

A portrait of the artist by Walter Smerling, 1991

Film on DVD, ca. 44 min.

WDR mediagroup GmbH

HANNE DARBOVEN: ENLIGHTENMENT
SEPTEMBER 18, 2015 – FEBRUARY 14, 2016
AT THE HAUS DER KUNST, MUNICH

EXHIBITED WORKS

Sechs Bücher über 1968 (Six Books about 1968), 1968
Soft cover, photocopy (Xerox)
5 books with 365 pages each, 27.6 × 21.5 × 3 cm each
1 book with 700 pages, 27.6 × 21.5 × 7 cm
Hanne Darboven Foundation, Hamburg
pp. 204 – 205

Sechs Bücher über 1968 (Six Books about 1968), 1968
6 × 16-mm films (digitized), black and white,
no soundtrack, ca. 15 min. each
Hanne Darboven Foundation, Hamburg
pp. 204, 206 – 207

Ein Jahrhundert-ABC (One Century ABC), 1970/71
Ink on lined paper
19 panels (42 sheets per panel), framed, 149 × 179 cm each
Hanne Darboven Foundation, Hamburg
pp. 208 – 211

24 Gesänge, A Form und B Form, Index
(24 Songs, A Form and B Form, Index), 1974
Printing on tracing paper, a total of 48 panels
A: 24 panels (3 sheets each), 72 sheets in total, 42 × 29.7 cm each
B: 24 panels (3 sheets each), 72 sheets in total, 42 × 29.7 cm each
126 × 29.7 × 2 cm (panel dimensions)
Hanne Darboven Foundation, Hamburg
pp. 212 – 215

Schreibzeit (Writing Time), 1980s
Collage, offset printing, copy
3,364 sheets (exhibition version), 42 × 29.7 cm each
Hanne Darboven Foundation, Hamburg
pp. 216 – 223

Kulturgeschichte 1880 – 1983 (Cultural History 1880 – 1983),
1980 – 1983
1,590 sheets, 52.7 × 73 × 2.2 cm each (framed)
19 sculptures in various dimensions
Dia Art Foundation; partial gift, Lannan Foundation, 2013
pp. 230 – 239

*Vierjahreszeiten. Der Mond ist aufgegangen, Opus 7,
Akt I + II* (The Four Seasons: The Moon Has Risen,
Opus 7, Act I + II), 1982/83
16-mm film (digitized), ca. 58 min.
Hanne Darboven Foundation, Hamburg
pp. 106 – 109

Wunschkonzert, Opus 17 A und B, Opus 18 A und B
(Request Program, Opus 17 A and B, Opus 18 A and B), 1984
Collage, felt-tip pen on paper, greeting cards
1,009 sheets, 29.7 × 21 cm each
Hanne Darboven Foundation, Hamburg
pp. 240 – 245

Erdkunde I, II, III (Geography I, II, III), 1986
Collage (photocopies, photographs), offset printing,
felt-tip pen and pencil on paper
723 panels, 70 × 50 cm each
10 school wall charts with wooden stands
Hanne Darboven Foundation, Hamburg
pp. 246 – 251

Atta Troll, 1988
Felt-tip pen on music score paper
125 sheets, 29.7 × 21 cm each
Klosterfelde Collection, Hamburg
pp. 252 – 255

Quartett ›88‹ (Quartet ›88‹), 1988
Antique wax store-window mannequin, clothed,
without arms, ink, photographs, and offset lithography
on paper
745 sheets, 42 × 29.7 cm each
Mannequin: 177.8 × 48.2 × 25.4 cm
Glenstone
pp. 256 – 259

*M Opus 26 Quartett, Rutherford / Niels Bohr,
Modelle 1 bis 99* (M Opus 26 Quartet,
Rutherford / Niels Bohr, Models 1 to 99), 1988/89, 1992
22 volumes (9,817 sheets), 42 × 29.7 cm each
517 work sheets, 42 × 29.7 cm each
Index, handwritten notes and transcriptions
of models 1 to 9, 29.7 × 21 cm each
Short story M1,1–M9,99 (ca. 6,000 sheets),
29.7 × 21 cm each
Hanne Darboven Foundation, Hamburg
pp. 260 – 265

Geigensolo, o. Op. (Violin Solo, without Opus No.), 1992
Printing, pencil, and felt-tip pen on Darboven's
preprinted music manuscript paper
A form
31.5 × 43.5 × 3 cm
Hanne Darboven Foundation, Hamburg
pp. 266 – 267

Fin de Siècle — Buch der Bilder
(Fin de Siècle — Book of Pictures), 1992/93
520 work sheets, 29.7 × 21 cm each
42 picture panels, 50 × 70 cm each
54 albums, 40 × 60 cm each
Hanne Darboven Foundation, Hamburg
pp. 268 – 273

Erfindungen, die unsere Welt verändert haben
(Inventions That Have Changed Our World), 1996
Typewritten manuscript, pen and ink, photographs
1,341 sheets, 29.7 × 21 cm each
Display case, 205 × 25 cm (with 10 figures)
Hanne Darboven Foundation, Hamburg
pp. 274 – 279

Kontrabasssolo, Opus 45 (Contrabass Solo, Opus 45),
1998–2000
1 black-and-white photograph,
42 × 29.7 cm
420 panels, 42 × 29.7 cm each
3,478 panels, 29.7 × 21 cm each
Hanne Darboven Foundation, Hamburg
pp. 280–285

Ohne Titel (Kästchenmodelle ABC)
(Untitled [Box Model ABC]), 2007
Plywood on medium fiber plate
A: 42 models, 7 × 38 × 50 cm
B: 60 models, 7 × 62 × 50 cm
C: 19 models, 7 × 50 × 50 cm
Hanne Darboven Foundation, Hamburg
pp. 286–291

BOOKS

1968–77. *New York, 1969*
1 volume (white cardboard binding), 90 sheets
Copy printing (ink on graph paper), 20.3 × 27.2 cm
Edition: 5 copies
Hanne Darboven Foundation, Hamburg
pp. 302–303

Diary NYC February 15 until March 4, 1974, 1974
1 volume, 135 sheets
Copy printing (ink on paper), 23.4 × 31.6 cm
Castelli Graphics, New York,
and Gian Enzo Sperone, Turin, 1974
Edition: 1,000 copies
Hanne Darboven Foundation, Hamburg
pp. 304–305

El Lissitzky (Kunst und Pangeometrie)
(El Lissitzky [Art and Pangeometry]), 1974
1 volume, 82 pages
Offset printing, colored panels (black, red, green,
and blue felt-tip pen)
31.2 × 23 cm (double-sided)
Published by Daled, Brussels, Hossmann, Hamburg,
Yves Gevaert, Société des Expositions Brussels
Edition: unknown
Hanne Darboven Foundation, Hamburg
pp. 306–307

1975, 1975
1 volume, 80 sheets, paperbound, double-sided,
glue binding, copy printing (ink on paper)
30.2 × 21.4 cm
Hamburg: self-published by Hanne Darboven
Edition: 100 copies
Hanne Darboven Foundation, Hamburg
pp. 308–309

»Atta Troll« nach Heinrich Heine in Zahlenworte
(abgezählte Worte) wiederaufgeschrieben
(»Atta Troll« Copied Out after Heinrich Heine in
Number Words (Counted Words), 1975
117 pages, catalogue for the exhibition in the
Kunstmuseum Luzern, Lucerne, from May 11 to June 22, 1975,
in collaboration with Gian Enzo Sperone, Turin
Edition: unknown
Reprinted in 1997 by Griffelkunst-Vereinigung Hamburg
with accompanying CD under the title *Hanne Darboven liest...*
Hanne Darboven Foundation, Hamburg
pp. 252–255

e.t.c. 2 = 1, 2; 1 + 1 = 1, 2, 1976
1 volume, 213 sheets
White cardboard binding with printed "e.t.c." stamp
Glue binding, copy printing (ink on paper)
30 × 21.2 cm
Hamburg: self-published by Hanne Darboven
Edition: 200
Hanne Darboven Foundation, Hamburg
pp. 310–311

OBJECTS FROM THE STUDIO HOUSE

Music room
Diverse materials and objects, various dimensions
Hanne Darboven Foundation, Hamburg
pp. 292–301, 313

DOCUMENTATION

Mein Geheimnis ist, daß ich keins habe (My Secret Is
That I Have None)
A portrait of the artist by Walter Smerling, 1991
Film on DVD, ca. 44 min.
WDR mediagroup GmbH



Portrait of Hanne Darboven, Mönchengladbach, 1969

BIOGRAPHY

"My secret is that I have none."

Hanne Darboven, 1991

1941

Hanne Darboven is born on April 29 to a Danish mother, Kirsten Darboven, née Vestergaard, and a German father, Cäsar Darboven, during a brief stay in Munich. The middle of three daughters, she grows up in Rönneburg, a rural neighborhood of Hamburg-Harburg, where her parents' estate is located.

The family firm of "J. J. Darboven," which still exists, was founded in 1866 by Johann Joachim Darboven. In 1895, Johann Wilhelm Darboven opened the firm "J. W. Darboven," a coffee roaster and colonial goods store in Hamburg-Harburg. Hanne Darboven's family on her father's side ran the Harburg firm from 1895 until 1968.

1962

Darboven begins her studies in art with Willem Grimm and Almir Mavignier at the Hochschule für Bildende Künste in Hamburg. Dating from this period are her early material pictures and perforations, the so-called "Permutations."

1966–1968

The young artist lives in New York, where she gets to know Sol LeWitt, Carl Andre, Joseph Kosuth, and other Minimalist and Conceptual artists, as well as key art dealers such as Leo Castelli. During this period, she produces the first construction drawings on graph paper, journal-style calendar entries, and the first works based on calculations.

"My work is a registration in the sense of existence, it is a working through." Hanne Darboven, 1966

Back in Hamburg, Darboven produces the first works that take dates as a point of departure and an artistic strategy. The individual numbers forming the individual dates are calculated to form checksums and furnished with the so-called construction or "K-values."

"And finally, I arrived at the dates of the days, which of course preoccupy one daily with the meaning or non-meaning of things." Hanne Darboven, 1989

1967

First solo exhibition at the Galerie Konrad Fischer, Düsseldorf, where she is featured regularly for many years. From this point onward, there are numerous exhibitions at renowned museums and galleries in Europe and the US.

1969

Begins to produce abstract, systematic written works, involving wavy lines or U-shaped arches, which characterize Darboven's treatment of writing as a conceptual act. The artist herself speaks of a "writing without describing," or of "concrete writing." Participates in the exhibition *When Attitudes Become Form*, shown at the Kunsthalle Bern, Bern; Museen Haus Lange / Haus Esters, Krefeld; Institute of Contemporary Arts, London.

1970/71

Production of *Ein Jahrhundert-ABC* (One Century ABC).

1971

The exhibition *Hanne Darboven* is held at the Westfälischer Kunstverein, Münster.

Beginning in this year, through writing as an artistic form of expression, Darboven integrates historical texts, current political events, handwritten transcriptions of essays, newspaper articles, photographs, and prints into her works. Her transcription of Homer's *Odyssey* (Books 1 to 5) is one of the first handwritten works. "I rewrote by hand in order to be mediated myself by the mediated experience." Hanne Darboven, 1991

1972

Participates in *Documenta 5* in Kassel.

1973

First exhibition with Leo Castelli, New York, who presents her works regularly in subsequent years.

1974

Participates in the exhibition *Projekt '74. Aspekte internationaler Kunst am Anfang der 70er Jahre*, Kunsthalle Köln, Cologne.

The exhibition *Ein Monat, ein Jahr, ein Jahrhundert. Werke von 1968 bis 1974* is held at the Kunstmuseum Basel.

1974–1975

Participates in the exhibition *Eight Contemporary Artists*, Museum of Modern Art, New York.

1975

Begins work on her magnum opus, *Schreibzeit* (Writing Time), in which she records time by means of number codes, verbal texts, diagrams, and photographs, and on *Weltansichten 00–99* (World Views 00–99), 1975–1980, in which she integrates in particular collectible cards and prints of advertising figurines bearing the family trademark "IWE Darboven." Both works are strongly shaped visually by the red-framed *Schreibzeit* paper she now introduces; its graphic appearance is borrowed from the magazine *Der Spiegel*.

Darboven inaugurates her wide-ranging material collection (incorporating everyday objects of utility, antiques, physical instruments, books, posters, toys, curiosities, and souvenirs), which serves alongside texts as a medium of memory storage. She also commissions the production of objects she requires for her collection.

"I produce no sculpture—but I have a horse built. I produce no painting—but I cover rooms with writing." Hanne Darboven, 1991

1977

Participates in *Documenta 6* in Kassel.

1978

Produces *Bismarckzeit* (Bismarck Time), which incorporates a sculpture for the first time; it is exhibited at the Rheinisches Landesmuseum in Bonn.

"In the work dealing with the Bismarck era, I also incorporate pictures. Because now, I depict that which I no longer write with numbers." Hanne Darboven, 1981

1979

Beginning in 1979, Darboven produces numerous musical scores. Here, she translates her complex registrations of numbers into musically performable notations. Some of her compositions are recorded and played at exhibitions.

1980

The artist designs her green so-called *Ubiquist* postcards, which she now uses frequently as a reference to her home. Begins the extensive work *Kulturgeschichte 1880–1983* (Cultural History 1880–1983), 1980–1983.

"What I wrote down in Schreibzeit, I now document for you in images. By the thousand." Hanne Darboven, 1982

Also produced this year are *Milieu* ›80‹ and *Wende* ›80‹ (Turning Point ›80‹), the latter incorporating music for the first time.

"One + one is two. Two is one two. — This is my primal thesis for all laws which I encounter mathematically. I write mathematical literature and mathematical music." Hanne Darboven, 2004

1982

Participates in *Documenta 7* in Kassel.

Represents the Federal Republic of Germany at the Venice Biennale, with the work *Weltansichten 00–99* of 1975 to 1980.

1982/83

In the film *Vierjahreszeiten. Der Mond ist aufgegangen* (The Four Seasons: The Moon Has Risen), which Darboven directs herself, the artist depicts her personal milieu (her studio and residence and their surroundings).

1984/85

Produces *Menschen und Landschaften* (People and Landscapes) and *Ansichten* ›85‹, *Harburg / New York* (Views ›85‹, Harburg / New York), which incorporates numerous historical greeting cards and picture postcards, and which visualizes Hamburg and New York, her two essential geographical points of reference.

Participates in the exhibition *1954–1985 – Kunst in der Bundesrepublik Deutschland* at the Neue Nationalgalerie in Berlin.

1986

Receives the *Edwin-Scharff-Prize of the Free and Hanseatic City of Hamburg* for 1985.

1988

Produces *Quartett* ›88‹ (Quartet ›88‹).

1990–1996

In the complex installation work *Kinder dieser Welt* (Children of This World), Hanne Darboven visualizes and writes the century of 1900 to 1999 by means of calculations, realizes this in the musical work *Blechbläsertrio Opus 43 A* (Brass Trio Opus 43 A), and integrates toys from around the world.

1992/93

Produces *Fin de Siècle – Buch der Bilder* (Fin de Siècle – Book of Pictures).

1994

Receives the *Lichtwark Prize of the Free and Hanseatic City of Hamburg*.

Participates in the exhibitions *After and Before*, the Renaissance Society at the University of Chicago, and *From Minimal to Conceptual Art*, National Gallery of Art, Washington, D.C.

1995

Receives the International Prize from the Federal State of Baden-Württemberg for Visual Art for 1994.

1996

Produces *Erfindungen, die unsere Welt verändert haben* (Inventions That Have Changed Our World).

The exhibition *Hanne Darboven: Kulturgeschichte 1880–1983* is held at the Dia Art Foundation, New York.

1997

Hanne Darboven becomes a member of the Akademie der Künste (Academy of Arts) in Berlin.

The exhibition *Kinder dieser Welt* is held at the Staatsgalerie Stuttgart.

1997/98

Participates in the exhibition *Deutschlandbilder*, Martin-Gropius-Bau, Berlin.

1998

Produces *Europa 97* (Europe 97) and *Gustav Stresemann postum* (Gustav Stresemann Posthumus).

1998–2000

Produces *Kontrabasssolo, Opus 45* (Contrabass Solo, Opus 45).

1999/2000

The exhibition *Hanne Darboven. Das Frühwerk* is held at the Hamburger Kunsthalle.

The exhibition *Hommage à Picasso* is held at the Deichtorhallen Hamburg, Hamburg.

2000

The exhibition *Menschen und Landschaften* is held at the Hallen für neue Kunst, Schaffhausen.

Establishment of the Hanne Darboven Foundation, Hamburg, in the studio residence Am Burgberg in Hamburg-Rönneburg; the Foundation's objective is to "protect the extensive opus of the benefactress as an internationally recognized artist and to allow the public access to it."

2002

Participates in *Documenta 11* in Kassel.

2004

Participates in the exhibition *Beyond Geometry – Experiments in Form, 1940s–1970s*, Los Angeles County Museum of Art, Los Angeles.

2007

The *Holzmodelle* (wooden models) are produced in plywood, translating early drawings produced in New York as well as later designs into object form.

2008

The exhibition *Hanne Darboven: Fin de Siècle – Buch der Bilder* takes place at the Hamburger Bahnhof – Museum für Gegenwart, Berlin.

2009

On March 9, Hanne Darboven succumbs to cancer.

Susanne Kleine

LIST OF EXHIBITIONS

SOLO EXHIBITIONS

1967/68

Hanne Darboven: Konstruktionen – Zeichnungen, Konrad Fischer Galerie, Düsseldorf

1968

Div. Zeichnungen, 1967, DIN A 2, Konrad Fischer Galerie, Düsseldorf

1969

Hanne Darboven: Ausstellung mit 6 Filmprojektoren nach 6 Büchern über 1968, Städtisches Museum Abteiberg, Mönchengladbach

»1968« und »Ein Jahrhundert«, Galerie Heiner Friedrich, Munich

1970

Hanne Darboven, Galerie Michael Werner, Cologne

Das Jahr 1970, Konrad Fischer Galerie, Düsseldorf

00/366-1. 99/365-100 (bulletin 28), Art & Project, Amsterdam

00/366-1. 99/365-100, Galleria Sperone, Turin

1971

42 x 100/100 x 42, Gerry Schum, Düsseldorf

Ein Jahrhundert in einem Jahr, Galerie Konrad Fischer, Düsseldorf

Hanne Darboven, Westfälischer Kunstverein, Münster

1972

Hanne Darboven, Galleria Marilena Bonomo, Bari

Hanne Darboven (Atta Troll nach Heinrich Heine), Kunstmuseum Luzern, Lucerne, together with Gian Enzo Sperone, Turin

1972/73

Hanne Darboven (bulletin 64), Art & Project, Amsterdam

1974

Zeichnungen, Kabinett für aktuelle Kunst, Bremerhaven

Hanne Darboven: Diary N.Y.C. February 15 until March 4 1974, Castelli Graphics, New York / Gian Enzo Sperone, Turin

Hanne Darboven, Galerie MTL, Brussels

Hanne Darboven, Palais des Beaux-Arts de Bruxelles, Brussels

Hanne Darboven, Modern Art Oxford, Oxford

Ein Monat, ein Jahr, ein Jahrhundert: Werke von 1968 bis 1974, Kunstmuseum Basel, Basel

Exhibition of Works by Hanne Darboven, Leo Castelli & Sonnabend Gallery, New York

1975

Hanne Darboven: 60 Arbeiten à 1 Arbeit, Galerie Konrad Fischer, Düsseldorf

Hanne Darboven: Een maand, een jaar, een eeuw – Werken von 1968 tot en met 1974, Stedelijk Museum, Amsterdam

Hanne Darboven: Atta Troll nach Heinrich Heine in Zahlenworte [abgezählte Worte] wieder aufgeschrieben, Kunstmuseum Luzern, Lucerne

Hanne Darboven: Having bridged a (the) gap, Kabinett für aktuelle Kunst, Bremerhaven

1976

Cusack Gallery, Houston

Galerie Durand-Dessert, Paris

Hanne Darboven: For Jean-Paul Sartre, Leo Castelli Gallery, New York

1977

Hanne Darboven: Milieu – Aufbruch ins dritte Jahrtausend, Leo Castelli Gallery, New York / Kunstschau in der Böttcherstraße, Bremen

1978

Hanne Darboven: J. J. Moser, das Völkerrecht, Leo Castelli Gallery, New York / Sperone Westwater Gallery, New York

1979

Hanne Darboven: Bismarckzeit, Rheinisches Landesmuseum, Bonn

Hanne Darboven: 53 Wochen 75, Galerie Paul Maenz, Cologne

Hanne Darboven: Zeichnungen, Kabinett für aktuelle Kunst, Bremerhaven

1980

Hanne Darboven: Milieu »80« – today (für Walter Mehring) / Hanne Darboven: "Für Walther Mehring," Leo Castelli Gallery, New York / Palazzo Atelier, Cologne

Hanne Darboven: Schreibzeit 75/80, Halle für Internationale Kunst, Zurich

1981

Hanne Darboven: Milieu »80«, Galerie Paul Maenz, Cologne

Hanne Darboven: Wende »80«, Leo Castelli Gallery, New York / Konrad Fischer Galerie, Zurich / Bonner Kunstverein, Bonn / Gelbe Musik, Berlin

1982

Hanne Darboven, Galerie Achim Kubinski, Stuttgart

Wende »80«, Ursula Block / Gelbe Musik, Berlin

1983

Hanne Darboven: Wende ›80‹, Rijksmuseum Kröller-Müller, Otterlo

Hanne Darboven: Der Mond ist aufgegangen, Hamburger Kunsthalle, Hamburg

Schreibzeit, Kunstverein Hamburg, Hamburg

1984

Hanne Darboven: Ansichten ›82‹, Leo Castelli Gallery, New York

1985

Hanne Darboven: Regenmacher 85, Raum 41, Bonn

Hanne Darboven: Ansichten ›85‹, Leo Castelli Gallery, New York

1986

Hanne Darboven: Theatre 1985, Galerie Ascan Crone, Hamburg

Hanne Darboven: "Histoire de la Culture 1880–1983", "24 chants", Musée d'Art moderne de la Ville de Paris, Paris

1987

Hanne Darboven: R. M. Rilke, Das Stundenbuch, Leo Castelli Gallery, New York

Hanne Darboven: Bismarckzeit, Galerie Paul Maenz, Cologne

Hanne Darboven: Theatre, Galerie Elisabeth Kaufmann, Zurich

1988

Hanne Darboven: Für Rainer Werner Fassbinder, Kunstraum München, Munich / Galerie Elisabeth Kaufmann, Zurich

Hanne Darboven: Editionen 1978–88, Edition Schellmann, Munich / New York

1989

Hanne Darboven: Ansichten ›85‹, Dortmunder Kunstverein, Dortmund / Helms-Museum, Hamburger Museum für Archäologie und die Geschichte Harburgs, Hamburg

Hanne Darboven: Requiem, Galerie Erhard Klein, Bonn

ATTA TROLL – eine Arbeit in Zahlenworten, daad Galerie, Berlin

Lehrstunde der Nachtigall, Künstlerhaus Stuttgart, Stuttgart

Hanne Darboven, Existenz, Galerie Paul Maenz, Cologne

1989/90

Hanne Darboven, Quartett ›88‹: Marie Curie, Rosa Luxemburg, Gertrude Stein, Virginia Woolf, Renaissance Society at the University of Chicago, Chicago / Neue Gesellschaft für Bildende Kunst, Berlin / Portikus, Frankfurt am Main / Museum of Contemporary Art, Los Angeles

1990

Hanne Darboven: Kurt Schwitters, Busche Galerie, Cologne

Hanne Darboven: For Abraham Lincoln, James Corcoran Gallery, Santa Monica

Hanne Darboven: Opus 26 Quartette Modell 1–9 1989/90, Galerie Elisabeth Kaufmann, Basel / Galerie Metropol, Vienna

Hanne Darboven: Requiem for M. Oppenheimer, Leo Castelli Gallery, New York

Hanne Darboven: Primitive Zeit / Uhrzeit (Hanne Darboven: Primitive Time / Clock Time), Goldie Paley Gallery / Moore College of Art and Design, Philadelphia

1991

Evolution ›86‹, Staatsgalerie moderner Kunst, Munich / Ydessa Hendeles Foundation, Toronto / Kunsthalle Basel, Basel

Hanne Darboven: "Opus 26", 1989/90 und andere Arbeiten, Galerie Six Friedrich, Munich

Schreibzeit: Weltansichten, 1982, Monika Sprüth Galerie, Cologne

Hanne Darboven: "24 Gesänge, Opus 14a" und andere Editionen, Galerie Sima, Nuremberg

Hanne Darboven: Symphonie Fin de Siècle – Opus 27 / ABC-Symphonie – Opus 37, Kunsthalle Basel, Basel

Hanne Darboven: Die geflügelte Erde, Requiem, Deichtorhallen Hamburg, Hamburg / Stedelijk Van Abbemuseum, Eindhoven

1992

Hanne Darboven: Aufbruch ins dritte Jahrtausend, Galerie der Stadt Sindelfingen, Sindelfingen

Hanne Darboven: Werke 1971 1974 1983 1987 1990, Busche Galerie, Cologne

1993

Hanne Darboven: Kreuzfahrt zur Hölle, Busche Galerie, Berlin

Hanne Darboven: Twentieth Anniversary, Leo Castelli Gallery, New York

Hanne Darboven: Editionen, Galerie Elisabeth Kaufmann, Basel

1994/95

Hanne Darboven: "Friedrich II, Harburg", 1986 / Hanne Darboven, Concert, "Opus 26," Goethe-Institut Gallery, London

Hanne Darboven: Hommage an meinen Vater, Hommage an meine Mutter, Galerie Meert Rihoux, Brussels

1995

Hanne Darboven: Hommage an meinen Vater, Hommage an meine Mutter, Museo Cantonale d'Arte Lugano, Lugano

Hanne Darboven: Vier Bücher, Busche Galerie, Berlin

Wende ›80‹ / Kreuzfahrt zur Hölle, Institut für Auslandsbeziehungen, Stuttgart

Hanne Darboven: South Korean Calendar, 1991, Leo Castelli Gallery, New York

1996

Hanne Darboven: Milieu »80« – heute (für Walter Mehring).
Kunsthalle Bielefeld, Bielefeld

Hanne Darboven: Evolution Leibniz 1986, Sprengel Museum
Hannover, Hannover

Hanne Darboven: "Soll und Haben" und "Welttheater »79«,"
Ausstellungsgesellschaft für zeitgenössische Kunst, Essen /
Overbeck-Gesellschaft, Lübeck

Hanne Darboven: Kulturgeschichte 1880 – 1983, Dia Center for
the Arts, New York

1997

Hanne Darboven – Kinder dieser Welt, Staatsgalerie Stuttgart,
Stuttgart

1998

Hanne Darboven: Stone of Wisdom / Stein der Weisen 1996,
Sperone Westwater Gallery, New York

Hanne Darboven: Wende »80«, Busche Galerie, Berlin

1999

Hanne Darboven: Erstveröffentlichung Schreibzeit, Max-Planck-
Gesellschaft, Göttingen

Musikwerke Bildender Künstler, Nationalgalerie im Hamburger
Bahnhof – Museum für Gegenwart, Berlin / Kunst- und
Ausstellungshalle der Bundesrepublik Deutschland, Bonn

Hanne Darboven, 1969 / 1972 / 1983, Busch-Reisinger Museum,
Cambridge

1999 / 2000

Hanne Darboven: Das Frühwerk, Hamburger Kunsthalle, Hamburg

Hommage à Picasso, Deichtorhallen Hamburg, Hamburg

2000

9 × 11 = 99, Galerie Konrad Fischer, Düsseldorf

Hanne Darboven, De Zonnehof, Amersfoort

Menschen und Landschaften, Hallen für neue Kunst,
Schaffhausen

2000 / 01

Diary 1993, Galerie Klosterfelde, Berlin

2001

Ein Jahrhundert, Kunstmuseum Bonn, Bonn

2002

Hanne Darboven, Bücher 1966 – 2002, Westfälisches Landes-
museum, Münster

Hanne Darboven, Galerie Ascan Crone, Berlin

*Hanne Darboven – Kosmos »85« – Weltreise – In Gedanken an
Humboldt – Kosmos,* Galerie Jule Kewenig, Frechen

2003

Galerie Elisabeth Kaufmann, Zurich

Museum Haus Konstruktiv, Zurich

2004

Querschnitt: Hanne Darboven in den Phoenix-Fabrikhallen, Phoenix
Kulturstiftung (Sammlung Falckenberg), Hamburg

Hanne Darboven – ein Jahrhundert-ABC, Kestnervesellschaft,
Hannover

2005

Hanne Darboven, Klemens Gasser & Tanja Grunert, New York

2006

Hanne Darboven: Selected Work, Leo Castelli Gallery, New York

Hanne Darboven, Helga Maria Klosterfelde Edition, Berlin

Hanne Darboven – ein Jahrhundert-ABC, 2002, Galerie Crone,
Berlin

Hanne Darboven: Hommage à Picasso, Deutsche Guggenheim,
Berlin

Hanne Darboven, Galerie Martine Aboucaya, Paris

2007

Hanne Darboven, Konrad Fischer Galerie, Düsseldorf

Hanne Darboven, Galerie Greta Meert, Brussels

Hanne Darboven, Galerie Elisabeth Kaufmann, Zurich

2008

Hanne Darboven: Fin de Siècle – Buch der Bilder, Hamburger
Bahnhof – Museum für Gegenwart, Berlin

Hanne Darboven, Helga Maria Klosterfelde Edition, Berlin

2009

Hanne Darboven – Konstruktionen 1968, Marc Foxx, Los Angeles

Accrochage, Galerie Crone, Berlin

Hanne Darboven, Galerie Klosterfelde, Berlin

Hanne Darboven, Sutton Lane, Paris

2009 / 10

Der Sand, Galerie Kewenig, Cologne

2010

First Floor: Hanne Darboven, Galerie Crone, Berlin

Wunschkonzert, Regen Projects, Los Angeles

2011

Hanne Darboven: Sunrise / Sunset, Konrad Fischer Galerie, Berlin

2012

Wunschkonzert, 1984, Sutton Lane, Paris

Hanne Darboven, Camden Arts Centre, London

Wunschkonzert, 1984, Galerie Klosterfeld, Berlin

2012/13

Hanne Darboven – Index, P420, Bologna

2013

Hanne Darboven – Exhibition and Musical Performance (Kalender 94, Postum OP 42 A B C D, Bläserquintett / Opus 26 Quartette Modell 1 – 9 1989 / 90), Museo della Musica, Bologna

Hanne Darboven – A Survey, Leo Castelli Gallery, New York

hanne darboven, Musik aus Wende 80, Eyvind Kang and Trevor Dunn Swiss Institute, New York (concert)

2013/14

Hanne Darboven: Ein Jahrhundert, Galerie Crone, Berlin

2014

Wie flüchtig ist die Zeit! Hanne Darboven, Museum Küppersmühle für Moderne Kunst, Duisburg (lecture)

Oren Ambarchi: Knots / EVOL play Hanne Darboven, ISSUE Project Room, New York (concert)

The order of time and things: The home studio of Hanne Darboven, Museo Nacional Centro de Arte Reina Sofía, Madrid / Deichtorhallen Hamburg – Sammlung Falckenberg, Hamburg, in cooperation with the Hanne Darboven Foundation, Hamburg

Eine Nacht mit den "Queens of Minimal": Hanne Darboven und Chloé im Stadel, Stadel Museum, Frankfurt am Main (lecture)

2015

accepting anything among everything, Talbot Rice Gallery, Edinburgh

2015/16

Hanne Darboven: Enlightenment – Time Histories: A Retrospective, Bundeskunsthalle, Bonn / Haus der Kunst, Munich

GROUP EXHIBITIONS

1967

Normal Art, Lannis Museum of Normal Art, New York

1967 / 68

Art in Series, Finch College Museum, New York

1968

Minimal Art USA Juni 1968 – Neue Monumente Deutschland Juli 1968, Galerie René Block, Berlin

1969

Sammlung 1968 Karl Ströher, Neue Nationalgalerie, Berlin / Kunsthalle Düsseldorf, Düsseldorf

When Attitudes Become Form (Live In Your Head: When Attitudes Become Form), Kunsthalle Bern, Bern

When Attitudes Become Form (Wenn Attitüden Form werden: Werke – Konzepte – Prozesse – Situationen – Information), Museen Haus Lange / Haus Esters, Krefeld

No. 7, Paula Cooper Gallery, New York

When Attitudes Become Form (Live In Your Head: When Attitudes Become Form), Institute of Contemporary Arts London, London

Prospect 69, Städtische Kunsthalle Düsseldorf, Düsseldorf

Kunstmarkt Köln, Galerie Heiner Friedrich, Munich / Kölnischer Kunstverein, Cologne

Konzeption – Conception: Dokumentation einer heutigen Kunstrichtung. documentation of a to-day's art tendency, Städtisches Museum Leverkusen, Schloss Morsbroich, Leverkusen

1970

955.000, Vancouver Art Gallery, Vancouver

Sammlung Etzold, im Besitz des Städtischen Museums Mönchengladbach, Kölnischer Kunstverein, Cologne

Conceptual Art, Arte Povera, Land Art, Galleria Civica d'Arte Moderna e Contemporanea, Turin

2e Biennale internationale de l'estampe, Musée d'Art moderne de la Ville de Paris / A.R.C. Animation-Recherche-Confrontation, Paris

Drawings, Museum Morsbroich, Leverkusen

Summer Show: Exhibition in Studio International, Studio International vol. 180, no. 924, London

Information, Museum of Modern Art, New York

Summer, Art & Project, Amsterdam

Drawings, Kunsthau Hamburg, Hamburg / Kunstverein München, Munich

1971

Guggenheim International Exhibition, Solomon R. Guggenheim Museum, New York

Septième Biennale de Paris, Paris

1972

Konzept-Kunst, Kunstmuseum Basel, Basel

Documenta 5, Kassel

[Drawing], Museum of Modern Art, Oxford / Bear Lane Gallery, Oxford

1973

Duodécimo Bienal de São Paulo, São Paulo

Group Exhibition, Leo Castelli Gallery, New York

Deutsche Zeichnungen der Gegenwart, Kulturgeschichtliches Museum Osnabrück, Osnabrück / Kunstverein Oslo, Oslo / Kunsthalle Bielefeld, Bielefeld

Bilder – Objekte – Filme – Konzepte, Städtische Galerie im Lenbachhaus, Munich

1973/74

c. 7,500, The California Institute of the Arts, Valencia / The Wadsworth Atheneum, Hartford / Moore College of Art, Philadelphia / The Institute of Contemporary Art, Boston / Walker Art Center, Minneapolis / Smith College Museum of Art, Northampton

1974

Group Drawing Exhibition, Leo Castelli Gallery, New York

Hanne Darboven, Erwin Heerich, Klaus Rinke, Bonner Kunstverein, Bonn

Group Exhibition, Leo Castelli Gallery, New York

Idea and Image in Recent Art, The Art Institute of Chicago, Chicago

Projekt '74: Aspekte internationaler Kunst am Anfang der 70er Jahre, Kunsthalle Köln, Cologne

1974/75

Eight Contemporary Artists, Museum of Modern Art, New York

1975

Group Exhibition, Leo Castelli Gallery, New York

1976

Drawing Now: 1955 – 1975, Museum of Modern Art (MoMA), New York / [Traveling exhibition sponsored by MoMA's International Council, New York]

Group Drawing Exhibition, Leo Castelli Gallery, New York

1977

Europe in the Seventies: Aspects of Recent Art, Art Institute of Chicago, Chicago / Hirshhorn Museum and Sculpture Garden, Washington, D.C. / San Francisco Museum of Modern Art, San Francisco / Modern Art Museum of Fort Worth, Fort Worth / Contemporary Arts Center, Cincinnati

Documenta 6, Kassel

1978

Numerals 1924 – 1977, Leo Castelli Gallery, New York

1979

Third Biennale of Sydney: European Dialogue, Art Gallery of New South Wales, Sydney

1980

Printed Art Since 1965, Museum of Modern Art, New York

Art in Europe after '68, Stedelijk Museum voor Actuele Kunst, Ghent

1981

Art Allemagne Aujourd'hui, Musée d'Art moderne de la Ville de Paris, Paris

1982

Livres d'artistes = Books by artists, Musée d'art contemporain de Montréal, Montreal

25th Anniversary Exhibition of Leo Castelli, Leo Castelli Gallery, New York

'60 / '80 Attitudes, Concepts, Images, Stedelijk Museum, Amsterdam

Documenta 7, Kassel

La Biennale di Venezia: Settore Arti Visive, Venice

1982/83

Eine Arbeit von [...], Konrad Fischer Zürich (Elisabeth Kaufmann), Zürich

1983

L'Arte povera, l'art conceptuel et les mythologies individuelles en Europe, Musée d'art contemporain de Montréal, Montreal

1985

1954 – 1985 – Kunst in der Bundesrepublik Deutschland, Neue Nationalgalerie, Berlin

L'œil musicien: Les écritures et les images de la musique, Palais des Beaux-Arts de Charleroi, Charleroi

1986

Ein anderes Klima – a different climate (II), Kunsthalle Düsseldorf, Düsseldorf

1987

XXXth Anniversary: The First Fifteen Years Part 2, Leo Castelli Gallery, New York

Wechselströme, Kontemplation, Expression, Konstruktion, Bonner Kunstverein, Bonn

1988

Arbeit in Geschichte / Geschichte in Arbeit, Kunsthaus und Kunstverein in Hamburg, Hamburg

1989

Drawing as Itself, National Museum of Art, Osaka

1989/90

L'art conceptuel: Une perspective, Musée d'Art moderne de la Ville de Paris, Paris / Musée d'art contemporain de Montréal, Montreal

1990

8th Biennale of Sydney 1990 – The Readymade Boomerang, Biennale of Sydney, Sydney

1992

Photography in Contemporary German Art, 1960 to the Present, Walker Art Center, Minneapolis / Louisiana Museum für moderne Kunst, Humlebæk / Museum Ludwig, Cologne / Guggenheim Museum SoHo, New York

1993

Word Play, Leo Castelli Gallery, New York

Neue Kunst in Hamburg, Kunstverein in Hamburg, Hamburg

1993/94

Wunderkammer poetische Räume, Galerie Elisabeth Kaufmann, Basel

1994

After and Before, The Renaissance Society at The University of Chicago, Chicago

From Minimal to Conceptual Art, The National Gallery of Art, Washington, D.C.

Photographie in der deutschen Gegenwartskunst, Öffentliche Kunstsammlung Basel, Museum für Gegenwartskunst, Basel

1994/95

Metamorphosen des Schreibens, Neues Museum Weserburg Bremen, Bremen

1995

Masterpieces from the Solomon R. Guggenheim Museum's Panza Collection, Hessel Museum of Art & Center for Curatorial Studies Galleries at Bard College, Annandale-on-Hudson

Sniper's Nest: Art That Has Lived with Lucy R. Lippard, Hessel Museum of Art & Center for Curatorial Studies Galleries at Bard College, Annandale-on-Hudson

1996

Leo Castelli: An Exhibition In Honor Of His Gallery And Artists, Gagosian Gallery, Beverly Hills

Berechenbarkeit der Welt, Bonner Kunstverein, Bonn

1997

Deep storage – Arsenale der Erinnerung: Sammeln, Speichern, Archivieren in der Kunst, Neue Nationalgalerie, Berlin / Kulturforum Potsdamer Platz, Berlin / Haus der Kunst, Munich

4e Biennale de Lyon, La Biennale de Lyon, Lyon

1997/98

Deutschlandbilder, Martin-Gropius-Bau, Berlin

1999

Von Beuys bis Cindy Sherman – Sammlung Lothar Schirmer, Kunsthalle Bremen, Bremen

Chronos and Kairos, die Zeit in der zeitgenössischen Kunst, Kunsthalle Fridericianum, Kassel

2000

Percepciones en transformación: La Colección Panza del Museo Guggenheim Bilbao, Museo Guggenheim de Arte Moderno y Contemporáneo, Bilbao

Der Hang zur Beharrlichkeit, Kunstraum Innsbruck, Innsbruck

Voilà – Le monde dans la tête, Musée d'Art moderne de la Ville de Paris, Paris

Kabinett der Zeichnung, Kunstverein für die Rheinlande und Westfalen, Düsseldorf

2001

Minimal, Zwirner & Wirth, New York

De Artaud ... à Twombly, Centre Pompidou – Musée national d'art moderne, Paris

2002

Documenta11, Kassel

Beyond Preconceptions, Berkeley Art Museum and Pacific Film Archive, Berkeley

2003

TALKING PIECES – Text und Bild in der neuen Kunst, Museum Morsbroich, Leverkusen

Minimalism and After II, Daimler Contemporary Berlin, Berlin

Aufgeschraubt und abgestaubt I – Die Sammlung im Prozess der Neupräsentation, Ludwig Forum für Internationale Kunst, Aachen

The DaimlerChrysler Collection, Zentrum für Kunst und Medientechnologie Karlsruhe, Karlsruhe

Lines of Engagement, Sperone Westwater Gallery, New York

Berlin – Moskau / Moskau – Berlin 1950 – 2000, Martin-Gropius-Bau, Berlin

Bücher, Museum Moderner Kunst, Vienna

2003/04

Aufgeschraubt und abgestaubt III – Die Sammlung im Prozess der Neupräsentation, Ludwig Forum für Internationale Kunst, Aachen

On the Edge: Contemporary Art from the DaimlerChrysler Collection, The Detroit Institute of Arts, Detroit

Die Bücher der Künstler, Weserburg Museum für moderne Kunst, Bremen

Partners: Ydessa Hendeles Art Foundation, Haus der Kunst, Munich

2004

Beyond Geometry – Experiments in Form 1940s – 70s, Los Angeles County Museum of Art, Los Angeles

2005

EXIT – Ausstieg aus dem Bild, Zentrum für Kunst und Medientechnologie Karlsruhe, Karlsruhe

Les Grands Spectacles – 120 Jahre Kunst und Massenkultur, Museum der Moderne Salzburg Mönchsberg, Salzburg

2006

Le mouvement des images, Musée national d'art moderne, Paris

Libri Books Bücher, Castello di Rivoli Museo d'Arte Contemporanea, Turin

Vinilo – Discos y carátulas de artistas, Museu d'Art Contemporani de Barcelona, Barcelona

Inventur, Kunsthaus Graz, Graz

Conversation with Art, on Art: Bauhaus to Contemporary Art, Tokyo Opera City Art Gallery, Tokyo

Von Richter bis Scheibitz – Deutsche Arbeiten auf Papier seit 1960, Kunstmuseum Winterthur, Winterthur

Deutsche Bilder aus der Sammlung Ludwig, Kunstverein Oberhausen, Oberhausen

2006/07

Eye on Europe – Prints, Books & Multiples, 1960 to Now, Museum of Modern Art, New York

2007

Based on Paper – Die Sammlung Marzona: Revolution der Kunst 1960 – 1975, Staatliche Museen zu Berlin – Preußischer Kulturbesitz, Kupferstichkabinett, Berlin

Das schwarze Quadrat: Hommage an Malewitsch, Hamburger Kunsthalle, Hamburg

Concept: Photography – Dialogues & Attitudes, Museum of Contemporary Art, Budapest

2007/08

Weltempfänger – 10 Jahre Galerie der Gegenwart, Hamburger Kunsthalle, Hamburg

Multiplex: Directions in Art, 1970 to Now, Museum of Modern Art, New York

OUT OF TIME – Werke aus den Sammlungen, Weserburg Museum für moderne Kunst, Bremen

2008

Hanne Darboven, Matt Mullican, Dan Peterman, Klosterfelde, Berlin

Genau + anders – Mathematik in der Kunst von Dürer bis Sol LeWitt, Museum Moderner Kunst Stiftung Ludwig, Vienna

Visite – Von Gerhard Richter bis Rebecca Horn, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn

Selections from the Collection of Helga and Walther Lauffs, Zwirner & Wirth, New York

Blasted Allegories – Werke aus der Sammlung Ringier, Kunstmuseum Luzern, Lucerne

Sol LeWitt × 2, Austin Museum of Art, Austin

Selections from the Collection of Helga & Walther Lauffs, Hauser & Wirth, Zurich

Private / Corporate V, Daimler Contemporary Berlin, Berlin

The Immediate Touch: German, Austrian, Swiss Drawings from St. Louis Collections, 1946 – 2007, Saint Louis Art Museum, Saint Louis

TEXT: Drawings, Leo Castelli Gallery, New York

Notation: Kalkül und Form in den Künsten, Akademie der Künste, Berlin

Lauffs Collection, Zwirner & Wirth, New York

2008/09

The Panza Collection and Ways of Seeing: Giuseppe and Giovanna Panza, Hirshhorn Museum and Sculpture Garden, Washington, D.C.

Rational / Irrational, Haus der Kulturen der Welt, Berlin

2009

Art of Two Germanys / Cold War Cultures, Los Angeles County Museum of Art, Los Angeles

Notation: Form und Kalkül in den Künsten, Zentrum für Kunst und Medientechnologie Karlsruhe, Karlsruhe

Die Gegenwart der Linie, Pinakothek der Moderne, Munich

Compass in Hand: Selections from The Judith Rothschild Foundation Contemporary Drawings Collection, Museum of Modern Art, New York

Konzeptuelle Kunst auf Papier, Städtisches Museum Abteiberg, Mönchengladbach

SECHZIG JAHRE. SECHZIG WERKE. Kunst aus der Bundesrepublik Deutschland, Martin-Gropius-Bau, Berlin

Kunst und Kalter Krieg – Deutsche Positionen 1945 – 1989, Germanisches Nationalmuseum, Nuremberg

Sammlung Reloaded, Kunstmuseum Bonn, Bonn

In & Out of Amsterdam: Travels in Conceptual Art, 1960 – 1976, Museum of Modern Art, New York

Kunst und Kalter Krieg – Deutsche Positionen 1945 – 1989 / Art of Two Germanys – Cold War Cultures, Deutsches Historisches Museum, Berlin

2010

Neugierig? Kunst des 21. Jahrhunderts aus privaten Sammlungen, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn

Radical Conceptual, Museum für Moderne Kunst, Frankfurt am Main

Minimalism Germany 1960s, Daimler Contemporary Berlin, Berlin

Hanne Darboven & Irene Weingartner, SCHAU ORT: Christiane Büntgen, Zurich

2010/11

Je mehr ich zeichne – Zeichnung als Weltentwurf, Museum für Gegenwartskunst Siegen, Siegen

2011

Charlotte Posenenske "Vierkantrohre, Reliefs, Faltungen und Arbeiten auf Papier", Konrad Fischer Galerie, Düsseldorf

Compass – Drawings from the Museum of Modern Art New York, Martin-Gropius-Bau, Berlin

Vermessung der Welt – Heterotopien und Wissensräume in der Kunst, Kunsthaus Graz, Graz

MMK 1991–2011: 20 Jahre Gegenwart, Museum für Moderne Kunst, Frankfurt am Main

ATLAS: How To Carry The World on One's Back?, Sammlung Falckenberg, Hamburg

2011/12

Sammlungspräsentation: Weiß und andere Farben, Kunsthalle Hamburg, Hamburg

Conceptual Tendencies 1960s to Today – Werke der Daimler Kunst Sammlung, Daimler Contemporary Berlin, Berlin

2012

The Big Ones! Works from the Collection of the International Centre of Graphic Arts, International Centre of Graphic Arts, Ljubljana

Minimalism in Germany: The Sixties II, Daimler Contemporary Berlin, Berlin

Rasterfahndung: Das Raster in der Kunst, Kunstmuseum Stuttgart, Stuttgart

2013

Contra Tàpies, Fundació Antoni Tàpies, Barcelona

WHEN ATTITUDES BECOME FORM: BERN 1969 / VENICE 2013, Fondazione Prada, Venice

Descartes' daughter, Swiss Institute, New York

Xerographie, Firstsite, Colchester

Selections from the Permanent Collection, Museum of Contemporary Art, Los Angeles

2013/14

Hanne Darboven: Welttheater »79« und Almir Mavignier: form (1963), Deichtorhallen Hamburg – Sammlung Falckenberg, Hamburg

WELTREISE: Kunst aus Deutschland unterwegs, Werke aus dem Kunstbestand des ifa 1949 – heute, Zentrum für Kunst und Medientechnologie Karlsruhe, Karlsruhe

Serial Attitudes – Repetition as an artistic method since the 1960s, Kunsthalle Hamburg, Hamburg

Wall Works, Hamburger Bahnhof – Museum für Gegenwart, Berlin

2014

Weltreise – Kunst aus Deutschland unterwegs, Moscow Museum of Modern Art, Moscow

The Paths of German Art from 1949 to the present, Moscow Museum of Modern Art, Moscow

Musée à Vendre pour Cause de Faillite: Herbert Foundation und MUMOK im Dialog, Museum Moderner Kunst Stiftung Ludwig, Vienna

Sites of Reason: A Selection of Recent Acquisitions, Museum of Modern Art, New York

Goethe Dialoge, Goethe-Institut Barcelona, Barcelona

2014/15

Selections from the Permanent Collection, Museum of Contemporary Art, Los Angeles

One Million Years – System und Symptom, Kunstmuseum Basel – Museum für Gegenwartskunst, Basel

Intenzione manifesto: Il disegno in tutte le sue lingue e forme, Castello di Rivoli, Turin

Intervalo: Acciones sonoras, Fundació Antoni Tàpies, Barcelona

2015

Magnificent Obsessions: The Artist as Collector, Barbican Centre / Barbican Art Gallery, London

Selbstjustiz durch Fehleinkäufe – Neuerwerbungen der Sammlung Falckenberg 2011–2014, Deichtorhallen Hamburg – Sammlung Falckenberg, Hamburg

KUNST FÜR ALLE: Multiples, Grafiken, Aktionen aus der Sammlung Staack, Akademie der Künste, Berlin

Picasso in der zeitgenössischen Kunst, Deichtorhallen Hamburg, Hamburg

BOOLEAN EXPRESSIONS: Contemporary art and mathematical data, Lewis Glucksman Gallery, University College Cork, Cork

No liability is assumed for information. This list makes no claims of being complete; additional references will be received with thanks.

SELECTED BIBLIOGRAPHY

- Adler, Dan. *Hanne Darboven: Cultural History 1880–1983*. London: Afterall Books, 2009.
- Adolphs, Volker. "Hanne Darboven: Bismarckzeit 1978." In *Sammlung deutscher Kunst seit 1945, Erwerbungen 1984 bis 1992, Malerei, Plastik, Environment*, pp. 26–30. Bonn: Kunstmuseum, 1992.
- Adriani, Götz, ed. *Kunst im Reichstagsgebäude*. Cologne: DuMont, 2002.
- Ammann, Jean-Christophe. "Hanne Darboven (Nachwort)." In *Hanne Darboven: Atta Troll nach Heinrich Heine in Zahlenworte (abgezählte Worte) wieder aufgeschrieben*. Lucerne: Kunstmuseum Luzern, 1975. Exhibition catalogue.
- Atta Troll nach Heinrich Heine in Zahlenworte (abgezählte Worte) wieder aufgeschrieben*, edited by Griffelkunst-Vereinigung, Hamburg-Langenhorn. Hamburg, 1997. First edition 1975.
- Bippus, Elke. *Bild und Schrift bei Hanne Darboven*. 2 parts (text and image sections). Hamburg: unpublished master's thesis, 1993.
- Bippus, Elke. *Serielle Verfahren: Pop Art, Minimal Art, Conceptual Art und Postminimalism*. Berlin: Reimer, 2003 (originally dissertation, Hamburg University).
- Bippus, Elke, and Ortrud Westheider. *Hanne Darboven: Kommentiertes Werkverzeichnis der Bücher*. Cologne: Verlag der Buchhandlung Walther König, 2002.
- Block, René, and Barbara Heinrich, eds. *Chronos & Kairos: Die Zeit in der zeitgenössischen Kunst*. Kassel: Museum Fridericianum Kassel, 1999. Exhibition catalogue.
- Bordaz, Jean-Pierre. "Hanne Darboven, or the Dimension of Time and Culture." *Parkett* 10 (September 1986): pp. 104–111.
- Bruggen, Coosje van. "Today Crossed Out." *Artforum* 26 (January 1988): pp. 70–73.
- Bucher Trantow, Katrin, ed. *Vermessung der Welt: Heterotopien und Wissensräume in der Kunst / Measuring the World: Heterotopias and Knowledge Spaces in Art*. Cologne: Verlag der Buchhandlung Walther König, 2011. Exhibition catalogue, Kunsthaus Graz, Universalmuseum Joanneum.
- Burgbacher-Krupka, Ingrid, ed. *Hanne Darboven: konstruiert – literarisch – musikalisch*. Ostfildern: Cantz, 1994.
- Busch, Ralf, ed. *Hanne Darboven: Ansichten '85*. Hamburg: Christians, 1989. Exhibition catalogue, Dortmunder Kunstverein, Dortmund, and Hamburger Museum für Archäologie und die Geschichte Harburgs, Helms-Museum.
- Carl, Bettina. "Hard Work Looking Easy, the Ballerinas Always Smile: Notes on the Art of Hanne Darboven." In *Afterthought: New Writings on Conceptual Art*, edited by Mike Sperlinger, pp. 45–64. London: Rachmaninoff's, 2005.
- Cladders, Johannes, ed. *Hanne Darboven: Biennale Venedig 1982*. Stuttgart: Cantz, 1982.
- Conceptual Art: The Panza Collection*. Milan: Silvana Editoriale, 2010.
- Darboven, Hanne. *Briefe aus New York 1966–68 an zu Hause* (999 monogrammed copies). Ostfildern: Cantz, 1997.
- Darboven, Hanne. *One Century: Dedicated to Johann Wolfgang von Goethe*. Ghent: Imschoot, 1988.
- Darboven, Hanne, and Eberhard Gaffron, eds. *Kulturgeschichte: 1880–1983*. 8 vols. Ostfildern: Cantz, 2003.
- Diehr, Ursula, and Holger Steinemann. *Art 43 Basel: 14. – 17.6.12*. Ostfildern: Hatje Cantz, 2012.
- Diehr, Ursula, and Holger Steinemann. *Art Unlimited*. Ostfildern: Hatje Cantz, 2012.
- Diehr, Ursula, and Holger Steinemann, eds. *Art Basel – Basel June 13 – 16 2013*. Ostfildern: Hatje Cantz, 2013.
- Diehr, Ursula, and Holger Steinemann, eds. *Art Basel, Unlimited*. Ostfildern: Hatje Cantz, 2014.
- Dienst, Rolf-Gunter. *Deutsche Kunst, eine neue Generation*. Cologne: DuMont Schauberg, 1970.
- Dietrich, Dorothea. "On a Number of Things: Hanne Darboven's Kulturgeschichte." In *On paper*, vol. 1 (1997): pp. 15–19.
- Doherty, Brigid, and Peter Nesbit, eds. *Works: Hanne Darboven 1969, 1972, 1983*. Cambridge, MA: Harvard University Art Museums, 1999. Exhibition catalogue, Busch-Reisinger Museum, Cambridge, MA.
- Elger, Dietmar, ed. *Hanne Darboven: Evolution Leibniz 1986*. Ostfildern-Ruit: Cantz, 1996. Exhibition catalogue, Sprengel-Museum Hannover.
- Felix, Zdenek, ed. *Hanne Darboven: Ein Reader: Texte zum Werk*. Cologne: Oktagon, 1999.
- Felix, Zdenek, ed. "Konzept"-Kunst: Art & Language. Basel: Kunstmuseum Basel, 1972. Exhibition catalogue.
- Fer, Briony. "Hanne Darboven: Seriality and the Time of Solitude." In *Conceptual Art: Theory, Myth and Practice*, edited by Michael Corris, pp. 223–234. New York: Cambridge University Press, 2004.
- Fernandes, João, ed. *The Order of Time and Things: The Home Studio of Hanne Darboven*. Hamburg and Madrid, 2014. Exhibition catalogue, Museu Nacional Centro de Arte Reina Sofía, Madrid, and Deichtorhallen Hamburg.
- Fischer, Dorothee. *Ausstellungen bei Konrad Fischer: Düsseldorf, Oktober 1967 – Oktober 1992*. Bielefeld: Edition Marzona, 1993.
- Fricke, Stefan. "Eins, zwei, drei, vier . . . Die kalendarische Zahlen-Musik der Hanne Darboven." *Neue Zeitschrift für Musik: Das Magazin für neue Töne* 162, vol. 1 (2001): pp. 30–33.

Fritsch, Johannes. "Gezählte Zeit: Zur Musik der Hanne Darboven." In Fritsch, *Über den Inhalt von Musik: Gesammelte Schriften 1964–2006*, edited by Rainer Nonnenmann and Robert von Zahn, pp. 164–170. Mainz, et al.: Schott, 2010.

Gaensheimer, Susanne, and Mario Kramer, eds. *The Lucid Evidence: Fotografie aus der Sammlung*. Nuremberg: Verlag für moderne Kunst, 2010. Exhibition catalogue, Museum für Moderne Kunst MMK, Frankfurt am Main.

Gisbourne, Mark. "Time and Time Again, an Interview with Hanne Darboven," *Art Monthly* 181 (November 1994): pp. 3–6.

Grande, John K. "Hanne Darboven: Writing time." *Espace Sculpture* 17 (1991): pp. 29–31.

Graw, Isabelle. "Interview with Hanne Darboven." *Eau de Cologne* 3 (1989): pp. 26–27.

Graw, Isabelle. "Marking Time: Time and Writing in the Work of Hanne Darboven." *Artscribe International* 79 (1990): pp. 68–71.

Graw, Isabelle. "Work ennobles – I'm staying bourgeois (Hanne Darboven)." In *Inside the Visible: an Elliptical Traverse of Twentieth Century Art in, of and from the Feminine*, edited by Catherine de Zegher, pp. 247–255. Cambridge, MA: MIT Press, 1996.

Graw, Isabelle, ed. *Die bessere Hälfte: Künstlerinnen des 20. und 21. Jahrhunderts*. Cologne: DuMont, 2003.

Groos, Ulrike, and Simone Schimpf, eds. *Rasterfahndung: Das Raster in der Kunst nach 1945*. Cologne: Wienand, 2012. Exhibition catalogue, Kunstmuseum Stuttgart.

Grosenick, Uta. *Woman Artists: Künstlerinnen im 20. und 21. Jahrhundert*, pp. 90–95. Cologne: Springer, 2001.

Hanne Darboven. Basel: Kunsthalle Basel, 1991. Exhibition catalogue.

Hanne Darboven: "1968" und "1. Jahrhundert." Munich: Galerie Heiner Friedrich, 1970. Exhibition catalogue.

Hanne Darboven: Atta Troll nach Heinrich Heine in Zahlenworte [abgezählte Worte] wieder aufgeschrieben... Lucerne: Kunstmuseum Luzern, 1975. Exhibition catalogue.

Hanne Darboven: Ausstellung mit 6 Filmprojektoren nach 6 Büchern über 1968 (catalogue box with notepad, 6 index drawings, and text by J. Cladders; edition: 440). Mönchengladbach: Städtisches Museum Mönchengladbach, 1969. Exhibition catalogue.

Hanne Darboven: Ein Jahrhundert – Johann Wolfgang von Goethe gewidmet. Frankfurt am Main: Museum für Moderne Kunst, 1999. Exhibition catalogue.

Hanne Darboven: ein Monat, ein Jahr, ein Jahrhundert: Arbeiten von 1968–1974. Basel: Kunstmuseum Basel, 1974. Exhibition catalogue.

Hanne Darboven: Evolution 86. Munich: Staatsgalerie Moderner Kunst, 1991. Exhibition catalogue, Staatsgalerie moderner Kunst, Munich.

Hanne Darboven: Das Frühwerk. Berlin: Kulturstiftung der Länder, 1999. Exhibition catalogue, Hamburger Kunsthalle.

Hanne Darboven: Die geflügelte Erde, Requiem. Ostfildern: Cantz, 1991. Exhibition catalogue, Deichtorhallen Hamburg.

Hanne Darboven: For Jean-Paul Sartre. New York: Leo Castelli Gallery, 1976. Exhibition catalogue.

Hanne Darboven: "Für Rainer Werner Fassbinder." Munich: Kunstraum München, 1988. Exhibition catalogue.

Hanne Darboven: "Histoire de la Culture 1980/1983," "24 chants." Edition: 500. Paris: Musée d'Art moderne de la Ville de Paris, 1986. Exhibition catalogue.

Hanne Darboven: Hommage à Picasso. Ostfildern-Ruit: Hatje Cantz, 2006. Exhibition catalogue, Deutsche Guggenheim, Berlin.

Hanne Darboven: Kinder dieser Welt. Texts by Ina Conzen, et al., catalogue raisonné by Ernst A. Busche. Ostfildern: Cantz, 1997. Exhibition catalogue, Staatsgalerie Stuttgart.

Hanne Darboven: Kreuzfahrt zur Hölle. Ostfildern: Institut für Auslandsbeziehungen e. V. (IfA), 2000. Exhibition catalogue.

Hanne Darboven: Meine Kindheit, meine Schulzeit, meine Akademiezeit. Hamburg: Hamburger Kunsthalle, 1999. Exhibition catalogue.

Hanne Darboven: Schreibzeit 75/80. Zurich: Halle für Internationale Neue Kunst, InK, 1980. Exhibition catalogue.

Hanne Darboven: Schreibzeit; Patriotismus, Nationalismus, Kosmopolitismus, Dekadenz. Hamburg: Kunstverein in Hamburg, 1983. Exhibition catalogue.

Hanne Darboven: "Soll und Haben" and "Welttheater '79." Essen: Ausstellungsgesellschaft für Zeitgenössische Kunst Zollverein mbH, and Bonn: Stiftung für Kunst und Kultur e. V. Bonn, 1997. Exhibition catalogue.

Hanne Darboven: Quartett '88. Edition: 1000. Cologne: Verlag der Buchhandlung Walther König, 1990. Exhibition catalogue, Portikus, Frankfurt am Main, and Renaissance Society at the University of Chicago, Chicago.

Hemken, Kai-Uwe. *Medienreflexionen in der Gedächtnis-Kunst: Zum Werk von Gerhard Richter, Hanne Darboven und Jochen Gerz*. Weimar, 2004 (originally habilitation dissertation, Weimar University).

Herzogenrath, Wulf, and Helmut Friedel, eds. *Von Beuys bis Cindy Sherman: Sammlung Lothar Schirmer; 329 Werke von 43 Künstlern*. Munich: Schirmer/Mosel, 1999. Exhibition catalogue, Kunsthalle Bremen and Städtische Galerie im Lenbachhaus, Munich.

Hochdörfer, Achim, Wilfried Kuehn, Susanne Neuburger, eds. *Konzept, Aktion, Sprache: Pop-Art, Fluxus, Konzeptkunst, Nouveau Réalisme und Arte povera aus den Sammlungen Hahn und Ludwig*. Cologne: Verlag der Buchhandlung Walther König, 2010. Documentation of an exhibition at the Museum Moderner Kunst Stiftung Ludwig in Vienna from December 15, 2006, to June 29, 2008.

Hoet, Jan. *Kunst in Europa na '68*. Ghent, 1980.

Honnef, Klaus, ed. *Hanne Darboven: Bismarckzeit*. Cologne: Rheinland Verlag, 1979. Exhibition catalogue, Rheinisches Landesmuseum, Bonn.

Honnef, Klaus. "Hanne Darboven: Kunst-Enzyklopädien der Kultur." *Künstler – Kritisches Lexikon der Gegenwartskunst*. Vol. 7, pp. 1–11. Neu-Isenburg: Kunsthandel Verlag, 1988.

Honnef, Klaus, ed. *Hanne Darboven*. Münster: Westfälischer Kunstverein, 1971. Exhibition catalogue.

Jochimsen, Margarethe, ed. *Hanne Darboven: Wende "80."* Bonn: Der Kunstverein, 1982. Exhibition catalogue.

Jussen, Bernhard, ed. *Hanne Darboven: Schreibzeit*. Kunswissenschaftliche Bibliothek 15. Cologne: Verlag der Buchhandlung Walther König, 2000.

Kaak, Joachim, and Corinna Thierolf. *Hanne Darboven / John Cage: A Dialogue of Artworks*. Ostfildern-Ruit: Hatje Cantz, 2000.

Kittlmann, Udo, and Gabriele Knapstein, eds. *Wall Works: Arbeiten mit der Wand seit den 1960er-Jahren*. Bielefeld: Kerber, 2014. Exhibition catalogue, Nationalgalerie im Hamburger Bahnhof – Museum für Gegenwart, Berlin.

Kompass – Zeichnungen aus dem Museum of Modern Art, New York. The Judith Rothschild Foundation Contemporary Drawings Collection. Ostfildern: Hatje Cantz, 2011. Exhibition catalogue, Martin-Gropius-Bau, Berlin.

van Lil, Kira, ed. *Hanne Darboven: Menschen und Landschaften*. Hamburg: Christians 1999. Exhibition catalogue, Hallen für neue Kunst, Schaffhausen.

Lippard, Lucy R. "Hanne Darboven: Deep in Numbers." *Artforum* 12, vol. 2, (1973): pp. 35–39.

Maenz, Paul, and Gerd de Vries, eds. *Masterworks of Conceptual Art: Art & Language, Robert Barry, Daniel Buren, Victor Burgin, Hanne Darboven, Hans Haacke, Douglas Huebler, on Kawara, Joseph Kosuth, Lawrence Weiner & Sol LeWitt*. Cologne: Galerie Paul Maenz, 1983. Exhibition catalogue.

Marzona, Egidio, ed. *Concept Art, Minimal Art, Arte Povera, Land Art, Sammlung Marzona*. Stuttgart: Edition Cantz, 1990. Exhibition catalogue, Kunsthalle Bielefeld.

Neugierig?: Kunst des 21. Jahrhunderts aus privaten Sammlungen. Bielefeld: Kerber, 2010. Exhibition catalogue, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn.

Newman, Michael. "Remembering and Repeating: Hanne Darboven's Work." In *Robert Lehman Lectures on Contemporary Art*, vol. 2., edited by Lynne Cooke and Karen Kelly, pp. 123–154. New York: Dia Art Foundation, 2004.

Oehlschlägel, Reinhard. "Nicht ohne Geheimnis und Magie: Zum Tod von Hanne Darboven." *Musik-Texte, Zeitschrift für neue Musik* 121 (May 2009): pp. 74–75.

Omlin, Sibylle. "'My Work Ends in Music': Hanne Darboven's Notations as Musical Works." *Parkett* 67 (2003): pp. 126–129.

Paflik-Huber, Hannelore. *Kunst und Zeit: Zeitmodelle in der Gegenwartskunst*. Munich: scaneg, 1997.

Schlüter, Maik, and Veit Görner, eds. *Hanne Darboven: Ein Jahrhundert-ABC*. Hannover: Kestnergesellschaft, 2004. Exhibition catalogue.

Schmidt, Eva, ed. *Je mehr ich zeichne: Zeichnung als Weltentwurf*. Cologne: DuMont, 2010. Exhibition catalogue, Museum für Gegenwartskunst Siegen.

Tsuzuki, Kyoichi, and Gerd de Vries. *Hanne Darboven*. Art Random Series. Kyoto, 1991.

Weiss, Evelyn, ed. *Hanne Darboven*. Cologne: Druckhaus Deutz, 1973. Exhibition catalogue, XII Bienal de São Paulo.

Weiss, Evelyn. "Nicht über Kunst reden: Zum Werk von Hanne Darboven." *Kunst Intern* 5 (July / August 1990): pp. 7–9.

Weltreise: Kunst aus Deutschland unterwegs. Institut für Auslandsbeziehungen e. V. (IfA). Heidelberg: Kehrer, 2013.

Wiehager, Renate, ed. *Minimalism in Germany: The Sixties / Minimalismus in Deutschland: Die 1960er Jahre*. Ostfildern: Hatje Cantz, 2012.

PICTURE CREDITS

Cover: Hanne Darboven, *Menschen und Landschaften*, 1985 (detail)
 © Hanne Darboven Foundation, Hamburg / VG Bild-Kunst, Bonn 2015
 pp. 1, 329: © Hanne Darboven Foundation, Hamburg / photo: Bernhard Berz
 pp. 2–3, 4–5, 55, 57, 67–71, 73, 79–81, 86–87, 89–91, 93–95, 97–98, 103, 112–113, 117–121, 126–127, 130–131, 135, 140–147, 149, 154–155, 158, 162–163, 165–167, 172, 209–211, 214–215, 218–219, 232–239, 242–243, 248–249, 254–255, 257–259, 261–263, 269–271, 275–277, 282–283, 288–289, 293–297, 303:
 © Hanne Darboven Foundation, Hamburg / VG Bild-Kunst, Bonn 2015 / photo: Maximilian Geuter
 pp. 16, 168: © Hanne Darboven Foundation, Hamburg / photo: Hermann Dornhege
 pp. 29, 58–61, 66, 74–75, 82–83, 99–101, 104–105, 107–109, 150–151, 153, 157, 159, 161, 205–207, 213, 217, 220–229, 241, 244–245, 247, 250–251, 264–265, 267, 278–279, 281, 284–285, 305, 307, 309, 311, 322–324: © Hanne Darboven Foundation, Hamburg / VG Bild-Kunst, Bonn 2015
 p. 33: © Hanne Darboven Foundation, Hamburg / VG Bild-Kunst, Bonn 2015 / photo: Kunstmuseum Bonn / Reni Hansen
 p. 35 (above): © Hanne Darboven Foundation, Hamburg / VG Bild-Kunst, Bonn 2015 / photo: Bernd von Lewandowski
 p. 35 (below): © Hanne Darboven Foundation, Hamburg / VG Bild-Kunst, Bonn 2015 / photo: © Staatsgalerie Stuttgart
 p. 36 (above): © Hanne Darboven Foundation, Hamburg / VG Bild-Kunst, Bonn 2015 / photo: Timo Ohler
 p. 36 (below): © Hanne Darboven Foundation, Hamburg / VG Bild-Kunst, Bonn 2015 / photo: Isabel Mahns-Techau
 p. 37: courtesy Deutsche Guggenheim Berlin, © Hanne Darboven Foundation, Hamburg / VG Bild-Kunst, Bonn 2015 / photo: Matthias Schormann
 pp. 44, 45: on permanent loan from the Foundation to the Hamburger Kunstsammlungen © Hanne Darboven Foundation, Hamburg / VG Bild-Kunst, Bonn 2015 / photo: Hamburger Kunsthalle / bpk, Christoph Irrgang
 pp. 46–53, 63–65: © VG Bild-Kunst, Bonn 2015 / photo: SHK / Hamburger Kunsthalle / bpk / Walford / Dunkelberg
 pp. 76–77, 132–133: © Hanne Darboven Foundation, Hamburg / VG Bild-Kunst, Bonn 2015 / photo: Liebelt Collection, Hamburg
 p. 85: Hanne Darboven, *Weltansichten* (edition: 1990), exhibition view, Camden Arts Centre, 2012 © Hanne Darboven Foundation, Hamburg / VG Bild-Kunst, Bonn 2015 / photo: Angus Mill
 pp. 111, 114, 115: © Hanne Darboven Foundation, Hamburg / VG Bild-Kunst, Bonn 2015 / photo: Städtische Galerie im Lenbachhaus and Kunstbau, Munich
 pp. 123–125: © Hanne Darboven Foundation, Hamburg / VG Bild-Kunst, Bonn 2015 / photo: MKM Museum Küppersmühle für Moderne Kunst, Duisburg, Ströher Collection, Kunstmuseum Bonn / Reni Hansen
 pp. 136–137: Hanne Darboven, *Appointment Diary*, 1988/98, installation view, Camden Art Centre, 2012 © Hanne Darboven Foundation, Hamburg / VG Bild-Kunst, Bonn 2015 / photo: Angus Mill
 p. 173: photograph copyright Maria Gilissen; copyright Estate Marcel Broodthaers
 p. 174: photo: Städtische Galerie im Lenbachhaus and Kunstbau, Munich © Gerhard Richter 2013
 p. 175: copyright: The Warburg Institute, London
 pp. 176–177: © Museum für Moderne Kunst, Frankfurt am Main / photo: Axel Schneider, Frankfurt am Main
 p. 179: LeWitt Collection, Chester, Connecticut

p. 181: © Hanne Darboven Foundation, Hamburg / VG Bild-Kunst, Bonn 2015
 p. 185: *Konzeption – Conception: Dokumentation einer heutigen Kunstrichtung / documentation of a to-day's art tendency*, ed. Rolf Wedewer and Konrad Fischer, exh. cat., Städtisches Museum Leverkusen and Schloss Morsbroich (Cologne and Opladen: Westdeutscher Verlag, 1969), n.p.
 p. 186: page with U-waves from: *Hanne Darboven, Information* (Milan: Flash Art Edizioni, 1973), n.p.
 p. 187: Lucy Lippard, "Hanne Darboven: Deep in Numbers," in *Artforum International* 12, vol. 2 (October 1973), pp. 35–39, here p. 38
 pp. 188, 189 (left): *Hanne Darboven: El Lissitzky [K. und Pangeometrie]*, exh. cat., Société des Expositions, Palais des Beaux-Arts (Brussels: Daled and Société des Expositions, Hamburg: Hossmann, 1974)
 p. 189 (right): <http://magazin.spiegel.de/EpubDelivery/spiegel/pdf/41496386>
 p. 253: © Hanne Darboven Foundation, Hamburg / VG Bild-Kunst, Bonn 2015 / Lempertz, Cologne
 pp. 272–273: © Hanne Darboven Foundation, Hamburg / VG Bild-Kunst, Bonn 2015 / photo: Uwe Walter, Berlin
 p. 287: © Hanne Darboven Foundation, Hamburg / VG Bild-Kunst, Bonn 2015 / photo: Joaquín Cortés and Román Lores
 pp. 290, 299–301: © Hanne Darboven Foundation, Hamburg / photo: Felix Krebs
 p. 291: © Hanne Darboven Foundation, Hamburg / VG Bild-Kunst, Bonn 2015 / photo: Bernd Perlbach
 p. 298: © Hanne Darboven Foundation, Hamburg / VG Bild-Kunst, Bonn 2015 / photo: Rainer Bollinger
 p. 313: © Hanne Darboven Foundation, Hamburg © Danner / laif
 pp. 315, 316, 337: © Hanne Darboven Foundation, Hamburg
 p. 317: © Susanne Liebelt / photo: Susanne Liebelt, Hamburg

ACKNOWLEDGMENTS

Our special thanks to the Hanne Darboven Foundation, Hamburg, with Albert Darboven, Katja Rudolf, and Prof. Dr. Christoph H. Seibt, as well as to Florentine Gallwas, Nicole Krapat, and Jörg Weil. Our thanks also go to Jörg Plickat and Miriam Schoofs for their support.

Thanks in particular to our lenders: the Dia Art Foundation, New York; the Kunstmuseum Bonn, permanent loan from the Stiftung Kunst der Sparkasse Köln / Bonn; Galerie Crone, Berlin Vienna; the Deichtorhallen Hamburg / Sammlung Falckenberg; Werner Doettinger; Glenstone; the Klosterfelde Collection, Hamburg; the Hamburger Kunsthalle; the Liebelt Collection, Hamburg; the Elisabeth and Gerhard Sohst Collection in the Hamburger Kunsthalle; the Städtische Galerie im Lenbachhaus, Munich; the MKM Museum Küppersmühle für Moderne Kunst, Duisburg, Ströher Collection; the Musée d'Art moderne de la Ville de Paris. Our thanks also go to Sprüth Magers, Berlin London, and Martin Klosterfelde.

The Haus der Kunst thanks the installation team: Markus Brandenburg, Elena Carvajal, Tanja Eiler, Vincent Facio, Florian Faltner, Hansi Frank, Moritz Friedrich, Adam Gandy, Dominique Gartmann, Ben Goossens, Martin Hast, Tommy Jackson, Marzieh Kermani, Oh Seok Kwon, Christian Leitna, Max Christoph Machui, Kaori Nakajima, Roland Roppelt, Carlo Scheuermann, Felix Scheuermann, Marjen Schmidt, Tina Schultz, Andrea Snigula, Nikolaus Steglich, Ines Taube, Magnus Thorén, and Susanne von der Groeben.

This publication appears on the occasion of the joint exhibition *Hanne Darboven: Enlightenment – Time Histories: A Retrospective*.

Hanne Darboven: Time Histories
September 11, 2015 – January 17, 2016
Bundeskunsthalle, Bonn
Curators: Rein Wolfs, Susanne Kleine

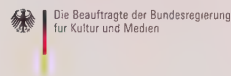
Hanne Darboven: Enlightenment
September 18, 2015 – February 14, 2016
Haus der Kunst, Munich
Curators: Okwui Enwezor, Anna Schneider

BUNDESKUNSTHALLE
Kunst- und Ausstellungshalle der
Bundesrepublik Deutschland GmbH
Director: Rein Wolfs
Managing director: Bernhard Spies

Friedrich-Ebert-Allee 4
53113 Bonn
Tel. +49 228 9171 200
www.bundeskunsthalle.de



The Kunst- und Ausstellungshalle der Bundesrepublik Deutschland GmbH, Bonn, is supported by the Federal Government Commission for Culture and the Media on the basis of a resolution of the German Parliament.



HAUS DER KUNST
Stiftung Haus der Kunst München,
gemeinnützige Betriebsgesellschaft mbH
Director and CEO: Okwui Enwezor
Team: Tina Anjou, Sabine Brantl, Daniela Burkart, Sylvia Clasen,
Arnulf von Dall'Armi, Martina Fischer, Elena Heitsch, Tina Köhler,
Anton Köttl, Isabella Kredler, Teresa Lengl, Anne Leopold, Julienne
Lorz, Iris Ludwig, Karin Mahr, Marco Graf von Matuschka, Miro
Palavra, Moritz Petersen, Glenn Rossiter, Andrea Saul, Cassandre
Schmid, Anna Schüller, Sonja Teine, Ulrich Wilmes

Prinzregentenstraße 1
80538 Munich
Tel. +49 89 2112 7113
www.hausderkunst.de

H A U S D E R K U N S T

We would like to thank our shareholders for their annual support of the program: Freistaat Bayern, Gesellschaft der Freunde Haus der Kunst e.V.

Media partner: B4 Klassik, M94.5

© 2015 Stiftung Haus der Kunst München, gemeinnützige Betriebsgesellschaft mbH, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland GmbH, and Prestel, Munich · London · New York
© For the essays: the authors

© For the texts by Rein Wolfs, Susanne Kleine, and Johanna Adam: Kunst- und Ausstellungshalle der Bundesrepublik Deutschland GmbH, Bonn

© For the illustrated works by Hanne Darboven: Hanne Darboven Foundation, Hamburg / VG Bild-Kunst, Bonn 2015

Editors: Okwui Enwezor, Rein Wolfs
Catalogue coordination: Anna Schneider
Catalogue editorial staff: Anna Schneider, Susanne Kleine
Essay authors: Elke Bippus, Thomas Ebers, Okwui Enwezor, Zdenek Felix, Wolfgang Marx, Miriam Schoofs, Rein Wolfs
Authors of the work descriptions: Johanna Adam, Dan Adler, Elke Bippus, Florentine Gallwas, Samuel Johnson, Bernhard Jussen, Agata Klaus, Susanne Kleine, Nicole Krapat, Petra Roettig, Victoria Salinger, Anna Schneider, Miriam Schoofs, Jan Verwoert, Ortrud Westheider
Publisher's project direction: Gabriele Ebbecke, Iris Forster
Copyediting and proofreading: Rita Forbes, Munich
Translations from the German: Rebecca van Dyck (pp. 18–21, 42–43, 54, 78, 88, 128–129, 138–139, 148, 152, 204, 268, 292), Ian Pepper (all remaining texts except for pp. 62, 164, 170–182, 208, 230–231, 256, 274, 286)
Image procurement / rights: Eva Assenmacher, Anna Schneider, Hanne Darboven Foundation, Hamburg
Design: Funny Paper, Munich
Production: Cilly Klotz
Origination: Helio Repro GmbH, Munich
Printing and binding: Kösel GmbH & Co. KG, Krugzell
Font: Sailec
Paper: 150 g / m² Hello Fat Matt, 1,05 f.



Verlagsgruppe Random House FSC® N001967
Printed in Germany

PRESTEL VERLAG
Prestel Verlag, Munich
a member of Verlagsgruppe Random House GmbH
www.prestel.com

Library of Congress Control Number is available; British Library Cataloguing-in-Publication Data: a catalogue record for this book is available from the British Library; Deutsche Nationalbibliothek holds a record of this publication in the Deutsche Nationalbibliografie; detailed bibliographical data can be found under: <http://www.dnb.de>

ISBN 978-3-7913-5498-9 (German trade edition)
ISBN 978-3-7913-6641-8 (German museum edition)
ISBN 978-3-7913-5499-6 (English trade edition)
ISBN 978-3-7913-6642-5 (English museum edition)

**Haus der Kunst
Bundeskunsthalle**

Prestel