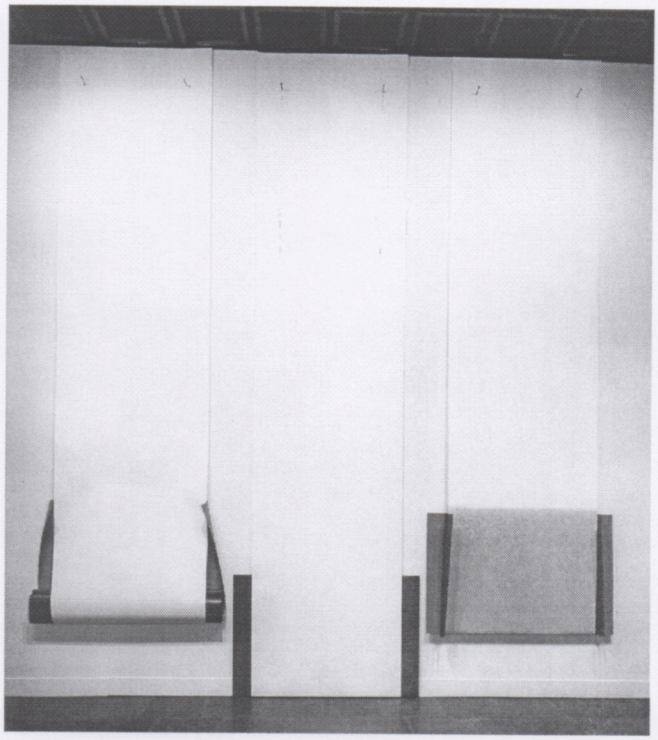


Rockburne. Sign. *1970.*

sought to develop a type of drawing that was entirely self-referential. The earliest examples of the *Drawing Which Makes Itself* were thirty- by forty-inch sheets of white paper folded in on themselves, marked in pencil or ink along the edge of the paper, and unfolded, so that the displacement of the paper's edge was recorded on its own surface. As several critics noted, the traditionally passive surface of the paper thus acted upon the customarily active pencil, producing the line, which it then received.[26] The circularity of this process prompted Rockburne to suggest that the drawing "made itself," a rhetorical strategy that collapsed the self-referentiality of the modernist medium into a postmodernist disavowal of authorial control.

The fantasy of an automated art was common among several of Rockburne's contemporaries, with LeWitt proposing, "the idea becomes a machine which makes the art,"[27] and Mel Bochner hoping that "self-generating procedures . . . may be the means of achieving Flaubert's dream of the annihilation of the author."[28] The title *Drawing Which Makes Itself* taps into this fantasy, conjuring an image of a truly "automatic" drawing that generates itself without any intervention

26. See, for example, Bruce Boice, "Dorothea Rockburne's New Work," in *Dorothea Rockburne*, exh. cat. (Hartford, Conn.: Hartford Art School, 1973), p. 7; and John Yau, "Light and Dark," in *Dorothea Rockburne, New Work: Cut-Ins*, exh. cat. (New York: André Emmerich Gallery, 1989), n.p.

27. Sol LeWitt, "Paragraphs on Conceptual Art," *Artforum* 5, no. 10 (June 1967), p. 80.

28. Mel Bochner, quoted in James Meyer, "The Second Degree: Working Drawings and Other Visible Things on Paper Not Necessarily Meant to Be Viewed as Art," in *Mel Bochner: Thought Made Visible 1966–1973*, ed. Richard Field, exh. cat. (New Haven, Conn.: Yale University Press), p. 97.

by the artist. But that image fails to correspond with other statements by Rockburne, in which she emphasized the subjective nature of her work and claimed, "I'm interested in the ways that I can experience myself, and my work is really about making myself."[29] Rather than deploying self-generating procedures to eliminate subjective impulses, Rockburne regarded their reflexive structure as a metaphor for the formation of the subject. What is at stake in *Drawing Which Makes Itself* is not so much the mechanization of the artistic process as an investigation of selfhood through a series of reflexive, nonreferential procedures.

Like *Tropical Tan*—the surface of which was lined with edges, creases, and ruptures—there are three types of line in *Drawing Which Makes Itself*: pencil marks, creases, and the edges of the paper, the first being indexically related to the last. Each fold leaves a pulpy ridge across the surface of the page, which Rockburne occasionally follows with her pencil, tracing its jagged edge. Again, drawing is conceived of as a kind of damage: a series of wounds inflicted on the paper and preserved in the scars that mark its surface. These epidermal procedures become more intricate as the series develops. In one example from 1974, the folds are scored deep into the paper but only at the far ends of each line, so that the center of the sheet remains unscathed. But the sharp incisions tug on the paper from both sides, pulling its surface into an undulating field of peaks and troughs. Through such topographical modifications, the surface of the paper is systematically destroyed as the transparent carrier of an image and offered up instead to direct, tactile experience. Like *Tropical Tan*, *Drawing Which Makes Itself* treats the two-dimensional recording surface as a sheet or skin that can be layered over other surfaces and cut, folded, or inscribed.

In a 1972 variation on *Drawing Which Makes Itself, Series Carta Carbone*, a sheet of carbon paper was placed on top of a piece of white paper and marked with lines, which were reproduced on the paper underneath. The carbon paper was

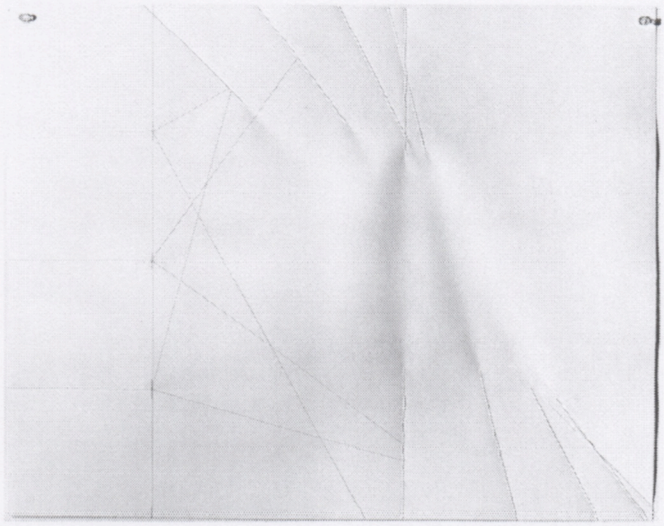
29. Licht, "An Interview with Dorothea Rockburne," p. 34.

Rockburne. Drawing Which Makes Itself. *1972.*

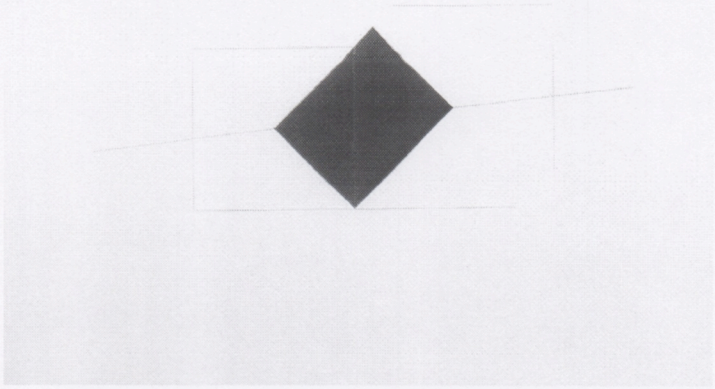
then subjected to a series of displacements, so that the twinned lines—produced at the same time by the same stroke of the pencil—were separated, linked only by their identical length. These lines memorialized moments of contact between the two sheets, when the inky residue of the carbon paper was deposited on the clean white page. The changing relations between the two surfaces were thus mapped through the marks transferred from one sheet to the other. Although a pencil was used to produce the lines, the graphite deposit it made on the carbon paper was auxiliary to its pointed tip, which functioned to press the layers together, facilitating the transfer of the carbon residue. While the folded and scored *Drawing Which Makes Itself* conceptualized drawing as the deformation of a single surface, *Series Carta Carbone* traced moments of contact between two surfaces, the carbon sheet adhering to the white paper in sticky, linear joints before being gently peeled away.

Rockburne's use of carbon paper was prompted by a personal memory. In the late 1950s, recently divorced from her husband and trying to develop her artistic practice while financially supporting herself and her daughter, she worked as a waitress in downtown New York. When she and her daughter traveled by train, Rockburne would bring an assortment of toys, one of the most successful being a waitress's pad that alternated sheets of ordinary paper with layers of carbon paper. Christine would pretend to take orders for food and was fascinated by the way the carbon paper would generate a copy of each inscription, retaining the order after the original had been removed. At the time Rockburne was frustrated with her work as a painter and would soon abandon the studio altogether in order to devote herself to dance and performance at the Judson Dance Theater. The carbon paper was temporarily forgotten, or as Rockburne puts it, it "went into the file and didn't come up for many years."[30] When it did, it became part of *Series Carta Carbone*, which deals abstractly with exactly the kind of mnemonic impressions left on Rockburne by the waitress's carbon pad.

30. Rockburne, interview with the author, July 7, 2004.



Rockburne. Drawing Which Makes Itself. *1974.*



Rockburne. Drawing Which Makes Itself. *1973.*

Rockburne's carbon paper series has a remarkably similar genesis to Freud's account of the mnemonic apparatus in "A Note Upon the Mystic Writing-Pad." In this short text published in 1925, Freud describes the eponymous toy, which consists of a slab of wax covered with a sheet of waxed paper and another of celluloid, both of which are fixed to the slab at one end. A pointed stylus is used to write on the protective top layer, causing the waxed sheet to adhere to the slab in shallow indentations, which register as a dark writing on the whitish-gray surface of the celluloid. This writing can be removed by lifting the top sheets, thus breaking their contact with the wax slab. However, if the slab is viewed in certain lights the permanent trace of all the inscriptions made upon it can be seen across its surface. Freud acknowledges the limitations of the device, but nevertheless proposes it as an analogy for the perceptual apparatus:

> It is true that once the writing has been erased, the Mystic Pad cannot "reproduce" it from within; it would be a mystic pad indeed if, like our memory, it could accomplish that. Nonetheless, I do not think it is too far-fetched to compare the celluloid and waxed paper cover with the system *Pcpt.-Cs.* and its protective shield, the wax slab with the unconscious behind them, and the appearance and disappearance of the writing with the flickering-up and passing-away of consciousness in the process of perception.[31]

31. Sigmund Freud, "A Note Upon the Mystic Writing-Pad" (1925), in *The Standard Edition of the Complete Psychological Works of Sigmund Freud,* trans. James Strachey (London: Hogarth Press, 1953–74), vol. 19, pp. 230–31. Freud's essay is also mentioned in Jeff Perrone, "Working Through, Fold by Fold," *Artforum* 17, no. 5 (January 1979), pp. 44–50.

Clearly there are differences between the "Wunderblock" described by Freud and the waitress's pad remembered by Rockburne. The waitress's pad does not record all the impressions made upon it on a single surface; instead a layer of card is inserted between the leaves so that each order generates a copy on a separate page, while the lower sheets are left untouched. Yet like the Mystic Pad, the waitress's pad is a memory aid, which retains a copy of the marks made upon it even after the top sheet has been removed. Both devices constitute a writing surface, but one on which marks are made indirectly, through points of contact between overlaid strata. And like the Mystic Pad, the waitress's pad requires two distinct physical operations—writing on the pad and lifting its sheets—which Freud attributes to two hands operating the device. This tactile engagement—downplayed in Freud's account of the perceptual apparatus—is made visible by the carbon paper, which leaves its inky trace upon the skin.

Skin

In 1974, contemporaneous with *Drawing Which Makes Itself*, the psychoanalyst Didier Anzieu published an article entitled "The Skin Ego," which he would later develop into a book of the same name. In the introduction to the book, Anzieu states his aim: to elaborate upon the structure of the psychical apparatus intuited by Freud in "A Note on the Mystic Writing-Pad," while providing a more strictly topographical view of the ego, "which relates to the spatial organization of both the bodily Ego and the psychical Ego."[32] Anzieu's essay appropriates the epidermal layering described by Freud and anchors it to the body. For him, the stylus moving over the celluloid sheet does not just produce a visual signifier, it exerts pressure on a cutaneous surface, making a tactile impression. Touch functions mnemonically in Anzieu's account, so that the infant's earliest tactile experience permanently shapes the topography of the ego, just as writing on Freud's "Mystic Pad" molds the wax slab underneath. Anzieu's account of the Skin Ego as a mnemonic palimpsest is analogous to Rockburne's concept of "one's life [as] a series of influences which leave an impression on you," which she sought to explore in the carbon paper work.[33] Rockburne asks us to read her drawings both on a conceptual level, as a closed system of transformations, and at the level of tactile experience, as bodies formed and deformed, skins scarred and cut.

In the same way that Rockburne suggests "thought acts upon itself," Anzieu's model of thought is reflexive:

> The child who touches the parts of its body with its finger is testing out the two complementary sensations, of being a piece of skin that touches

32. Didier Anzieu, *The Skin Ego*, trans. Chris Turner (New Haven, Conn.: Yale University Press, 1989), p. 10.
33. Rockburne, "Excerpts from a Conversation with Chuck Close and Dorothea Rockburne," n.p.

> at the same time as being a piece of skin that is touched. It is on the model of tactile reflexivity that the other sensory reflexivities (hearing oneself make sounds, smelling one's own odor, looking at oneself in the mirror), and subsequently *the reflexivity of thinking*, are constructed.[34]

Throughout his text, Anzieu equates the skin of the body—which can be scratched, cut, marked, or creased with age—with the imaginary surface of the Skin Ego, the boundary that distinguishes "self" from "other." The skin is presented as a recording surface, a mnemonic receptor that registers each trauma wrought upon it in the form of a mark or scar. Anzieu describes these inscriptions, proleptically, as a "pre-verbal writing," but they might be better conceptualized as a kind of drawing, at once played out on the surfaces of the body and imprinted on the topography of the ego.[35]

As well as encompassing the themes of memory and tactility central to *Drawing Which Makes Itself*, Anzieu's account of the Skin Ego is primarily a model of subjectivity, one that gives primacy to the skin as a physical and psychological container. In its most extreme form this sense of containment results in what Anzieu describes as an "autistic envelope," a pathology of the Skin Ego through which the subject becomes shut off from the external world.[36] Anzieu suggests that this pathology "seems to offer the possibility of importing into psychoanalysis the principle popularized by systems theorists of the self-regulation of open systems confronted with noise."[37] Discussing the use of series and systems in art of the late 1960s, Bochner compared these self-generating procedures to the psychological model of solipsism, in which the subject refuses to believe in the existence of anything outside the confines of her own mind.[38] In many ways this association is surprising, given the systematic, antisubjective mode of production Bochner is describing. But like solipsism, he argues, serial art is "self-contained and nonreferential," a system that functions according to its own internal logic.[39] For Bochner as for Anzieu, the self-regulating system suggests a pathological model of subjectivity, a connection emphasized by Krauss when she compared LeWitt's serial processes to the obsessive games played by Samuel Beckett's *Molloy*.[40] Yet just as the fingerprints traversing the surface of *Drawing Which Makes Itself* reveal the fallacy of that title, so, too, are Rockburne's systems somehow more contingent,

34. Ibid., p. 61 (italics mine).
35. Anzieu's text has been discussed previously in relation to the drawings of Giuseppi Penone, which deal explicitly with the skin. See Briony Fer, "Pressure Points: Penone's Tactile Vernacular" and Michael Newman, "Sticking to the World—Drawing as Contact," in *Giuseppi Penone: The Imprint of Drawing*, ed. Catherine de Zegher, exh. cat. (New York: The Drawing Center, 2004).
36. Anzieu, *The Skin Ego*, p. 5.
37. Ibid.
38. Mel Bochner, "Serial Art, Systems, Solipsism," *Arts Magazine* (Summer 1967), reprinted in *Minimal Art: A Critical Anthology*, ed. Gregory Battcock (New York: E. P. Dutton, 1968), p. 100.
39. Ibid.
40. Rosalind Krauss, "LeWitt in Progress" (1978), reprinted in *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, Mass.: MIT Press, 1996), pp. 245–59.

more open to the vagaries of her materials. Like Anzieu's model of thought, *Drawing Which Makes Itself* is "a matter of relations *between* surfaces," memorializing points of contact with itself, and between itself and the outside world.[41]

This physical contact was made explicit in two installations of *Drawing Which Makes Itself* shown at the Bykert Gallery in 1973. The series were shown in separate rooms, both painted in brilliant white paint that covered the walls and floor. In the first room, eight thirty- by forty-inch sheets of paper had been folded, marked, unfolded, and attached to the walls, which were a shade whiter than the paper. Although some critics found the white paint overly distracting and theatrical, its purpose became clear in the second room, where four carbon paper works were displayed. The sheets were the same size as the white paper of the first room, but the marks made upon them had transferred to the gallery walls, where they served as tracks along which the paper was flipped and maneuvered. Unlike the white paper works, which seemed to float in an indeterminate space, the carbon paper and black lines drew attention to the limits of the room as a flat, two-dimensional surface for drawing. Rockburne's interest in mapping this surface was borne partly out of her studies in topology with Dehn at Black Mountain College. Topology—or "rubber sheet" geometry—consists in the mapping of continuous surfaces, which remain the same topologically when folded or stretched, but not when punctured or cut. When installing the Bykert Gallery work, Rockburne claims: "I wanted to describe the floor, the walls, and the ceiling not as being floors and walls and ceiling but almost as a flat continuous surface that happened to have three dimensions."[42] Like the white paper works, the lines of the carbon paper pieces traced moments of contact, although instead of describing the points at which the paper had touched itself, they marked the interface of the carbon surface and the bright white planes of the architectural container. These tracks invited the viewer to mentally reconstruct the path of the paper through space: folding and unfolding, covering and uncovering, flipping in one direction and then the next. This bodily engagement was no doubt encouraged by the large size of the carbon paper. A contact sheet of photographs from the installation shows Rockburne and her assistant folding the paper between them like a bed-sheet and maneuvering it at arm's length, stretching up and kneeling down against the wall. In order for one person to mark the carbon, the other had to hold it in place, an operation that required the full physical engagement of both people. Rockburne is also captured pacing back and forth to view the carbon from a distance as her assistant positions it on the wall.

Despite what Bruce Boice described as the "immaterial whiteness" of Rockburne's installation, traces of this physical engagement were visible in the finished piece.[43] On the walls and floor around the carbon paper were fingerprints

41. Anzieu, *The Skin Ego*, p. 10.
42. Rockburne, interview with the author, July 7, 2004.
43. Boice, "Dorothea Rockburne's New Work," p. 5.

Contact sheet showing installation of Drawing Which Makes Itself *at the Whitney Museum of American Art, 1973.*

produced by its black residue, which clung to the skin of those installing the drawings and transferred to the surfaces of the room. Although not visible in the photographs, the fingerprints were apparent in the final installation, and Rockburne considered them to be "part of the discussion of this continuous surface."[44] They are more obvious in the working drawings Rockburne made for the same series, in which the carbon sheet is maneuvered across a piece of white paper, its surface gradually sullied by a network of smudges tracing the path of the artist's hands. The fugitive carbon residue indexically references Rockburne's hands where they have touched the surface of the paper (in the working drawings) or the walls and floor (in the final installations). These imprints anchor the drawings to a human presence just as they "fasten down" the surfaces of the room, underscoring the concrete, physical structure the luminescent white paint functions optically to obscure.[45]

Rockburne's use of the floor as a drawing surface in the Bykert installation encouraged another kind of bodily drawing, which accumulated gradually following the opening of the exhibition to the public. The white paint on the floor became marked and scuffed by the visitors' footprints, tracing their movement around the drawings and producing a different kind of mark on the same surface. Just as the carbon residue would adhere unnoticed to Rockburne and her assistant—tracking their movements over the walls and floor—so the visitors' shoes carried microscopic particles of debris from the streets of New York into the pristine white space of the gallery. Rockburne allowed these marks to accumulate during the course of the exhibition, describing them as "a kind of drawing in itself. Another left mark."[46] The gallery's spotless interior served simultaneously as a container—conditioning the phenomenological experience of the visitor—and as a receptive surface on which that experience could be serially imprinted.

Surface

In an essay published in *Art History* in March 2000, David Joselit sketches a "genealogy of flatness" running through postwar American art, linking supposedly "modernist" practices to the "postmodernist" practices so often staged against them.[47] Joselit cites Jasper Johns's *Skin* drawings, in which the artist pressed his oiled body against sheets of drafting paper, before dusting the imprints with

44. Rockburne, interview with the author, July 7, 2004.

45. Describing the installation, Bruce Boice wrote: "the floor is clearly 'fastened down' and material in the room of the carbon works by the existence of some of the works on the floor, but the experience of this situation is equally disorientating, only in a different way." Boice, "Dorothea Rockburne's New Work," p. 5.

46. Rockburne, "Excerpts from a Conversation with Chuck Close and Dorothea Rockburne," n.p.

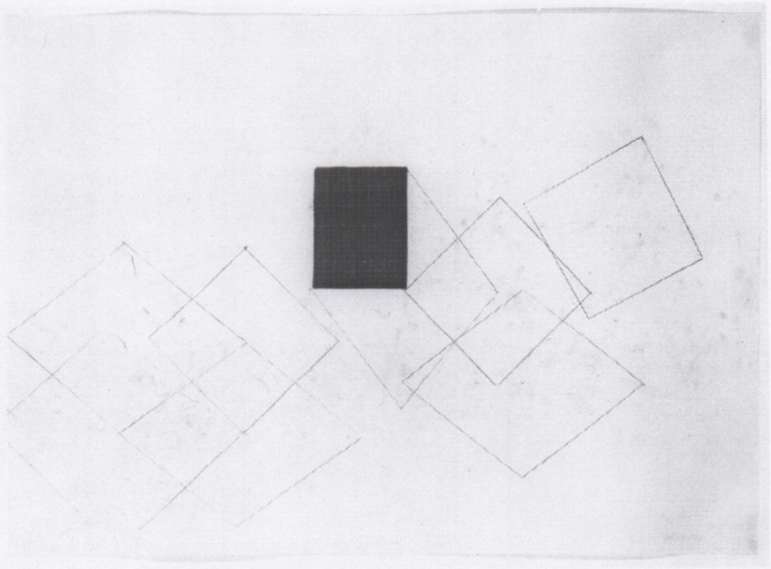
47. David Joselit, "Notes on Surface: Toward a Genealogy of Flatness," *Art History* 23, no. 1 (March 2000), reprinted in *Theory in Contemporary Art Since 1985*, ed. Zoya Kocur and Simon Leung (Oxford: Blackwell, 2005), pp. 292–359.

powdered graphite to render them visible. As Joselit points out, this process is the converse of Freud's "Mystic Writing-Pad," on which (visible) perception leaves an (invisible) unconscious trace. The "unconscious" image of Johns's drawing is recuperated through the application of a pigment. What is crucial, however, is the use of a flat recording surface to serve as a metaphor for perceptual and mnemonic processes. "Like Pollock," Joselit writes, Johns "invented an art of surfaces in which the body and its unconscious are articulated in a distinctively disciplinary fashion. In both artists' works traces of the body are generated through performative processes which allegorize the mind."[48] The sense of imprisonment that pervades Johns's drawing is read as an explicit manifestation of this Foucauldian bodily discipline, which remains implicit in the repetitive beat of Pollock's drip paintings. In Joselit's account this "genealogy of flatness" extends to the body prints made by David Hammons during the mid-1970s and the silhouettes produced by Kara Walker in the 1990s. But while in Greenbergian modernism "optical flatness is validated by psychological depth," Joselit argues that in these "postmodernist" practices psychological depth is also deflated, until "identity manifests itself as a culturally conditioned play of stereotype."[49]

A slippage occurs in Joselit's account between works that reference the body indexically, such as Pollock's drip paintings, Johns's *Skin* series, and Hammons's *Spade*; and the return to figuration that occurred in the work of Walker and many of her contemporaries during the 1990s. Building upon the work begun in "Rauschenberg and the Materialized Image," Rosalind Krauss has noted the

48. Ibid., p. 300.

49. Joselit argues that "[a]ccording to Greenbergian modernism, the expression of *psychological* depth requires the sublimation of optical depth. If, in Pollock's eyes, abstraction was a technique for performing an emotional need, in Greenberg's formulation the converse is true: optical modernism is legitimated by the painter's emotions. It is only those emotions which the painter 'can vouch for with complete certainty' which transform apocalyptic wallpaper into some of the greatest painting of the twentieth century." Joselit, "Notes on Surface," p. 295.



Rockburne. Working drawing for Drawing Which Makes Itself. *1973.*

prevalence of the index in art of the 1970s, highlighting "the way that it operates to substitute the registration of sheer physical presence for the more highly articulated language of aesthetic conventions (and the kind of history which they encode)."[50] Although Walker's silhouettes produce an *illusion* of physical presence via their (iconographic) resemblance to (indexical) shadows, her work hinges upon the appropriation of aesthetic conventions and their encoded histories. Rather than physically *transferring* the body onto a flat surface, Walker exposes the violent *transformations* often implicit in pictorial representation.

In this sense, Rockburne's practice could be understood to extend the "genealogy of flatness" sketched by Joselit in an alternative direction to the one he describes. In her work, as in that of Pollock and Johns, the body remains largely unmarked in terms of gender or race, but Rockburne is absolutely concerned with the indexical articulation of subjectivity within a rigorous formal system. This is what distinguishes her early practice from that of Bochner and LeWitt, who used predetermined operations to evacuate subjective impulses from their work.[51] The struggle to locate subjectivity within a disciplinary system extends, in Rockburne's work, to the practice of installation, where the body of the artist and that of the spectator are mapped across a gridded field, which contains them and conditions their movements.

Although the term "installation" suggests a spatial environment through which the spectator is invited to move, much of the work described in this way during the early 1970s was essentially two-dimensional. Writing in 1971, Lucy Lippard observed: "What has happened since [1967] is that the pictorial impetus in sculpture has been dematerialized and has often taken the form of drawing, either literally, on surfaces, in space, or on the 'ground.' The question is, and I can't answer it, whether such drawing or pictorial effects in real space are essentially bad, dishonest, untrue to the internal necessities of something called sculpture."[52] The notion of "dematerialization" has since received sustained critical attention, but the role of drawing in sculpture's undoing—and in the development of installation art—has been largely ignored in subsequent accounts of this period. For Robert Morris, the turn to two-dimensionality in art of the early 1970s was prompted by the systematic structure of much of the new work. In "Aligned with Nazca" (1975), Morris suggested that while Minimal objects had been able to mediate between the concerns of objects and basic notational systems, post-Minimal work had tended ever more toward two dimensions. For Morris, the Minimal object ultimately imploded under the sheer weight of information it was forced to bear: "It

50. Rosalind Krauss, "Notes on the Index: Part 1" (1976), reprinted in *The Originality of the Avant-Garde and Other Modernist Myths*, p. 209.

51. In "Paragraphs on Conceptual Art," LeWitt wrote: "To work with a plan that is pre-set is one way of avoiding subjectivity." The same year, Bochner claimed that in serial art, "the idea is carried out to its logical conclusion, which, without adjustments based on taste or chance, is the work." LeWitt, "Paragraphs on Conceptual Art," p. 80; and Bochner, "Serial Art, Systems, Solipsism," p. 100.

52. Lucy Lippard, "Eva Hesse: The Circle," *Art in America* 59, no. 3 (May–June 1971), reprinted in *From the Center: Feminist Essays on Women's Art* (New York: E. P. Dutton, 1976), p. 166.

seems that the physical density and autonomy of objects becomes compromised when ordered by more than the simplest of systems."[53]

But despite their flatness, installational practices of the early 1970s inherited from Minimalism what Bochner had previously described as "an acute awareness of the phenomenology of rooms."[54] Morris had promoted this awareness in "Notes on Sculpture Part 2," where he advocated work in which "the space of the room itself is a structuring factor."[55] For Morris, this contextual emphasis made the new work "in some way more reflexive, because one's awareness of oneself existing in the same space as the work is stronger than in previous work, with its many internal relationships."[56] The reflexivity of modernist painting was expanded in Minimal art in order to articulate the material and spatial conditions of the work's existence. Many post-Minimal installations inherited this self-awareness, incorporating and emphasizing the surfaces of the gallery as a literal support and pictorial "ground" for the work. In the *Drawing Which Makes Itself,* the same surfaces served to record the movements of the artist and spectator, producing a temporary archive of the work's production and reception. While Morris claimed that the "flat art" that succeeded Minimalism negated spatial experience, Rockburne's installation used the two-dimensional surfaces of the gallery to render such experience visible.[57]

In discussing Rockburne's early practice I have located it at the intersection of two art-historical narratives: one involved with assemblage and performance, the other a conceptual art based on systems. Although the latter emerged somewhat later than the former, it was in many ways more "modernist" in its reflexive structure. Describing Rauschenberg's combines of the late 1950s, Steinberg argued that the flatbed picture plane was open to the noise of the world. By contrast, Bochner suggested that serial art was solipsistic in its refusal to engage with anything outside its own self-contained system of production. But where in the work of Bochner and LeWitt this structure of refusal was designed to divest art of the subjective impulses of the author, Rockburne's early practice was concerned with the articulation of subjectivity within a rigorous formal framework. By transferring that reflexive structure onto the architectural container of the gallery space, Rockburne not only managed to mediate between a phenomenological awareness inherited from Minimalism and a post-Minimalist interest in informational systems—circumventing the exchangeable art object in the process—she also forced that space to surrender its own status as a self-regulating system.

53. Robert Morris, "Aligned with Nazca," *Artforum* 14, no. 2 (October 1975), reprinted in *Continuous Project Altered Daily: The Writings of Robert Morris* (Cambridge, Mass.: MIT Press, 1993), pp. 160–62.
54. Bochner, "Serial Art, Systems, Solipsism," p. 99.
55. Robert Morris, "Notes on Sculpture Part 2" (1966), reprinted in *Continuous Project Altered Daily,* p. 16.
56. Ibid., p. 15.
57. Morris wrote: "Orders and logics are basically operations. As such they exist in time, not space. As communicated, they exist in one of two ways: written or spoken. The only 'space' in which they can exist is aural." Morris, "Aligned with Nazca," p. 160.